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MERRILL'S

HARMONIC METHOD

FOR THE

CONCERTINA.

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A NEW AND COMPLETE METHOD FOR THE GERMAN CONCERTINA, ON A DIFFERENT PRINCIPLE FROM ANY OTHER INSTRUCTION BOOK EVER PUBLISHED BEFORE. WITH A COMPLETE CATECHISM OF THE ELEMENTS OF MUSIC ARRANGED IN SUCH A MANNER THAT THE LEARNER MAY ACQUIRE THE ABILITY TO READ MUSIC AS WELL AS PLAY THE INSTRUMENT WITHOUT A MASTER.

BY H. T. MERRILL.

NEW-YORK:

Published by J. L. PETERS, 599 Broadway.

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NE PLUS ULTRA GLEE AND CHORUS BOOK.

COMPILED AND ARRANGED, WITH PIANO OR MELODEON ACCOMPANIMENT, BY WILLIAM DRESSLER.

Copies mailed, post-paid, on receipt of $1.50; sent per express at the rate of $15 per dozen.

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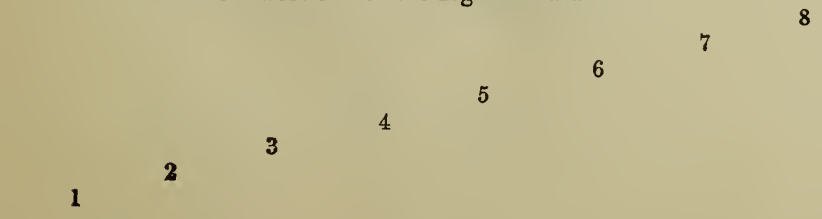
A. B. Case, Music Printer Chicago.

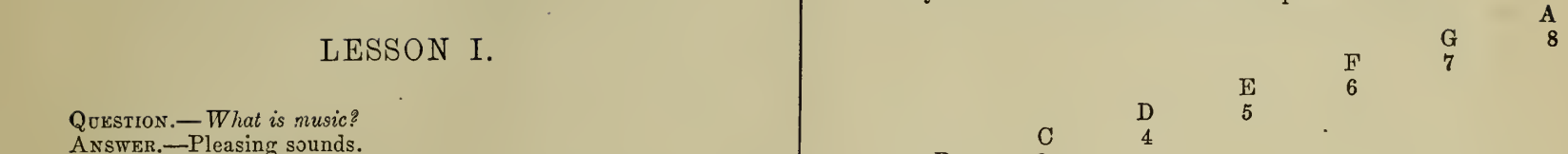
MUSICAL CATECHISM.

LESSON I.

QUESTION.—*What is music?*
ANSWER.—Pleasing sounds.
Q.—Describe a sound?
A.—The sensation produced on the ear by the trembling of the air, when any body is made to vibrate, like the string of a piano when it is struck.
Q.—What is a musical sound?
A.—Regular vibrations, like the trembling of a bell when it is struck.
Q.—What is a noise?
A.—Irregular vibrations, as the rattling of a wagon when drawn over a stone pavement.
Q.—What is a musical sound usually called?
A.—A Tone.
Q.—What is a series of eight tones called?
A.—The Scale.
Q.—How are the tones of the scale numbered?
A.—From the lowest one to the highest—thus:

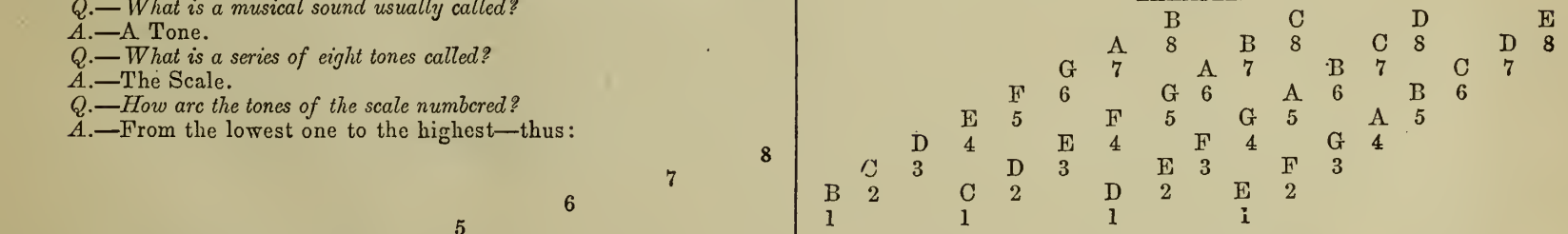


Q.—How are the tones of the scale named?
A.—By the first seven letters of the Alphabet—thus:



Q.—Why has the eighth tone the same name as the first one?
A.—Because the eighth tone is a repetition of the first one.
Q.—How many different tones are there in the scale?
A.—Seven.
Q.—Is A always the first tone of the scale?
A.—It is not; the scale may begin with any of the seven letters

EXAMPLE.



Q.—What is the first tone of the scale called?
A.—The Key.
Q.—If the scale commences with A, what is the Key?
A.—Key of A.

Q.—*If the scale commences with B, what is it called?*
A.—Key of B.
Q.—*If the scale commences with C, what is it called? D? E? F? G?*
A.—Key of C, &c.
Q.—*How many different keys have we already named?*
A.—Seven.
Q.—*What key is usually called the natural key?*
A.—Key of C.
Q.—*In the key of C, what number is C?*
A.—1 and 8.
Q.—*What number is D? E? G? F? B? A?*
A.—2, &c.
Q.—*How may the scale be extended?*
Q.—By repetition.

EXAMPLE.

Q.—*What do you understand by repetition?*
A.—As the eighth tone is a repetition of the first, so the second tone may be repeated eight tones higher, and also the third, fourth, fifth, sixth and seventh.
Q.—*What is the eighth tone usually called?*
A.—An Octave.
Q.—*How much does the octave usually include?*
A.—The whole scale of eight tones.

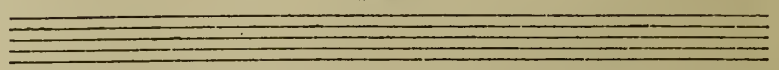
NOTE.—Be sure and commit to memory the number of every letter in the key of C.

LESSON II.

Q.—*What are the essential properties of a tone?*
A.—Pitch, length, and power.
Q.—*Can we produce a tone without one of these properties?*
A.—We cannot.
Q.—*What is meant by the property, pitch?*
A.—The point of existence of a tone by the number of vibrations.
Q.—*When the vibrations increase in number, how does the pitch of the tone change?*
A.—The tone rises.
Q.—*When the vibrations decrease in number, how does the pitch of the tone change?*
A.—The tone lowers.
Q.—*How many vibrations in a second has the lowest tone that is brought into use?*
A.—About thirty.
Q.—*How can we represent to the eye the pitch of tones?*
A.—With a character called the Staff.

EXAMPLE.

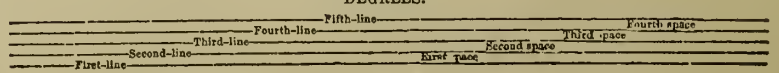
STAFF.



Q.—*Describe the staff.*
A.—It is composed of five, parallel, horizontal lines, and the spaces between the lines.
Q.—*What are the lines and spaces called?*
A.—Degrees.
Q.—*How are the degrees numbered?*
A.—From the lowest to the highest.

EXAMPLE.

DEGREES.

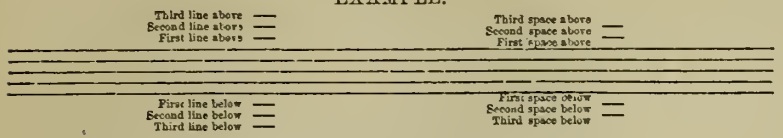


Q.—*How many degrees has the staff?*
A.—Nine.

Q.—Are the nine degrees sufficient for representing the pitch of tones?

A.—They are not; when more degrees are needed, short lines are added above and below the staff.

EXAMPLE.



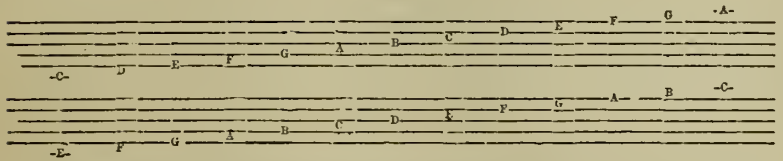
Q.—How is the pitch of tones represented with the staff.

A.—By writing the names of the tones on the degrees of the staff, permanently.

Q.—In how many positions are the letters written upon the staff?

A.—Two; in one position the first line below is C, the first space below is D, and the first line is E; and so up the degrees in alphabetical order, until the tones of the scale are repeated. In another position the first line below is E, the first space below is F, and the first line is G.

EXAMPLE.



Q.—When the first line below commences with C, what it the staff called?

A.—The Treble staff.

Q.—When the first line below commences with E, what is the staff called?

A.—The Bass staff.

Q.—What letter is written upon the first line of the treble staff? Second line? Third? Fifth? Fourth? First line below? First line above? First space? Second space? Fourth? Third? First space below? First space above?

Q.—What letter is written upon the first line of the bass staff? Second line? Fourth? Third? Fifth? First line below? First line above? First space? Second space? Fourth? Third? First space below? First space above?

NOTE.—The location of the letters upon the degrees of both staffs should be committed to memory.

LESSON III.

Q.—What is meant by the property length?

A.—The duration of a tone.

Q.—How can we represent to the eye the length of tones?

A.—With characters, called notes.

EXAMPLE.

Q.—How do the notes represent the length of tones?

A.—No. 1 is called a Whole note, and represents a tone in length, usually about four seconds. No. 2 is called a Half Note, and represents a tone in length one-half as long as the Whole note. No. 3 is called a Quarter Note, and represents one-fourth of the Whole Note. No. 4 is called an Eighth Note, and represents one-eighth of the Whole Note. No. 5 is called a Sixteenth Note, and represents one-sixteenth of the Whole Note. No. 6 is called a Thirty-second Note, and represents one thirty-second of the Whole Note. No. 7 is called a Sixty-fourth Note, and represents one sixty-fourth of the Whole Note.

NOTE.—The pupil may learn the fractional relation of all the Notes to the Whole Note, by producing a tone with an instrument and count four sounds, which may represent the length of the Whole Note; then represent the length of the Half Note with two counts, the Quarter Note with one count, then two-eights to a count, etc.

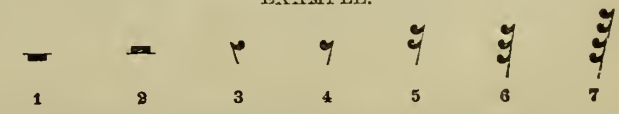
Q.—Is it necessary to have intervals of silence during the performance of a piece of music?

A.—It is.

Q.—How can we represent the length of silence?

A.—With characters, called rests.

EXAMPLE.



Q.—How do these rests represent the length of silence?

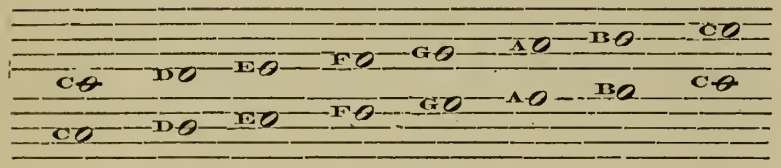
A.—No. 1 is called a Whole Rest, and represents silence, about four seconds, in length. No. 2 is called a Half Rest. No. 3 is called a Quarter Rest. No. 4 is called an Eighth Rest. No. 5 is called a Sixteenth Rest. No. 6 is called a Thirty-second Rest. No. 7 is called a Sixty-fourth Rest.

NOTE.—The pupil may learn the use of the Rests by producing a tone with an instrument and counting four seconds in length, and following it with four seconds of silence alternately. In the same manner represent the Half and Quarter Rests, etc.

Q.—How may the pitch and length of tones be represented at the same time?

A.—By writing the notes with the letters upon the staff.

EXAMPLE.



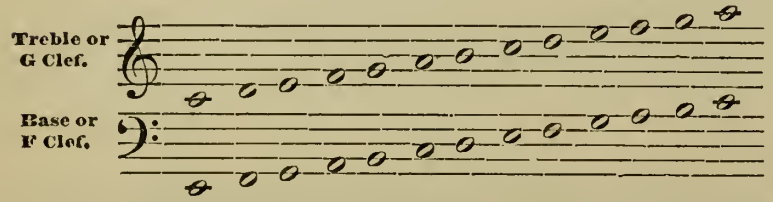
Q.—How may we avoid writing the letters upon the Staff?

A.—By writing a character, called a Clef, at the commencement of the Staff, which designates the exact pitch of every tone.

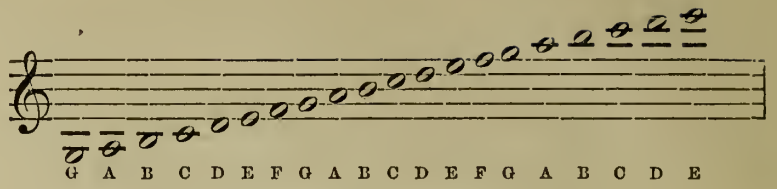
Q.—How many Clefs are there in general use?

A.—Two. Treble or G Clef and the Base or F Clef.

EXAMPLE.



NOTE.—The pupil should become perfectly familiar with the location of the letters on the Treble Staff, as music for this instrument is written on that Staff.



LESSON IV.

Q.—Into how many Departments is the Theory of Music divided?

A.—Three.

Q.—What are they?

A.—Melodics, Rhythmics and Dynamics.

Q.—Of what does Melodics treat?

A.—It treats of Pitch and Succession of Tones.

Q.—Of what does Rhythmics treat?

A.—It treats of Time and Measurement of Tones.

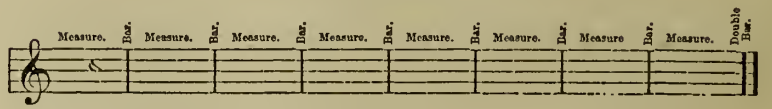
Q.—Of what does Dynamics treat?

A.—It treats of Power and Delivery of Tones.

Q.—How is music measured by time?

A.—It is divided in equal portions.

EXAMPLE 1.



Q.—What is each portion called?

A.—A Measure.

Q.—What is each line of division called?

A.—A Bar.

Q.—What is a double bar?

A.—Two bars placed together, which indicates the end of a piece of music or strain.

Q.—How many different measures are there in general use?

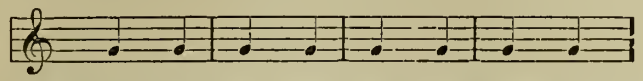
Q.—Four.

Q.—From what does each kind of measure derive its name?

A.—From the number of parts it is divided into.

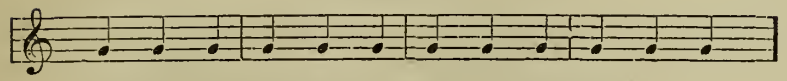
Q.—If a measure is divided into two parts, what is it called?
A.—Double Measure or Double Time.

EXAMPLE 2.



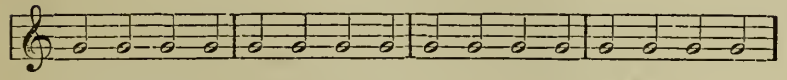
Q.—What kind of notes are used to represent the parts in example 2?
A.—Quarter Notes.
Q.—How many measures has example 2?
A.—Four.
Q.—When a measure is divided into three parts, what is it called?
A.—Triple Measure or Triple Time.

EXAMPLE 3.



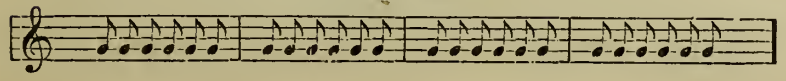
Q.—What kind of notes represent the parts in example 3?
A.—Quarter Notes.
Q.—How many measures has example 3?
A.—Four.
Q.—When a measure is divided into four parts, what is it called?
A.—Quadruple Measure, or Quadruple Time.

EXAMPLE 4.



Q.—What kind of notes represent the parts in example 4?
A.—Half Notes.
Q.—How many measures has example 4?
A.—Four.
Q.—When a measure is divided into six parts, what is it called?
A.—Sextuple Measure, or Sextuple Time.

EXAMPLE 5.



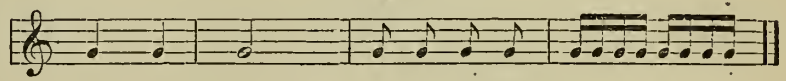
Q.—What kind of notes represent the parts in example 5?
A.—Eighth Notes.
Q.—How many measures has example 5?
A.—Four.

SYNOPSIS OF THE DIFFERENT MEASURES.

Double Measure has two parts. Quadruple Measure has four parts.
Triple Measure has three parts. Sextuple Measure has six parts.

Q.—Must every measure contain the same amount of time?
A.—It must.

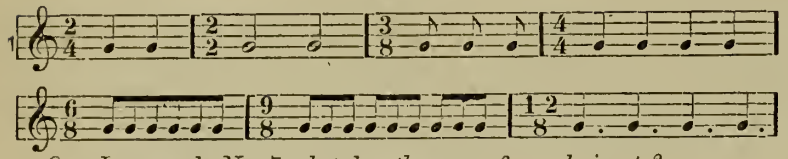
EXAMPLE 6.



Q.—How many measures are there in example 6?
A.—Four.
Q.—What kind of time is example 6?
A.—Double Time.
Q.—Why is it called double time?
A.—Because the measures are divided into two parts.
Q.—What kind of a note represents a part in example 6?
A.—Quarter Note.
Q.—Suppose we wish to represent one tone equal in length to the two parts, what must be written?
A.—Half Note. *See example* 6.
Q.—If we wish to represent four tones to the measure, what kind of notes must be written?
A.—Eighth Notes. *See example* 6.
Q.—If we wish to represent eight tones to the measure, what kind of notes must be written?
A.—Sixteenth Notes. *See example* 6.
Q.—Is it necessary to have a signature to designate what kind of time a piece of music is written in?
A.—It is.
Q.—Why?
A.—So that we can more readily determine what the time is, and what note represents a part.

Q.—How is the time of a piece of music designated?
A.—By figures in the form of a fraction.

EXAMPLE 7.

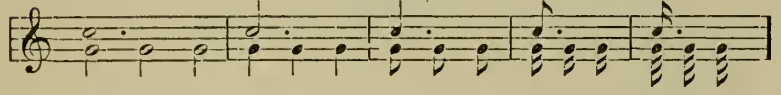


Q.—In example No. 7 what does the upper figure designate?
A.—The number of parts in the measure.
Q.—What does the lower figure designate?
A.—The kind of note that represents a part.
Q.—How much time does one part of a measure represent?
A.—About one second of time.
Q.—How do we measure music by time?
A.—By counting regularly the parts of every measure as we play.

LESSON V.

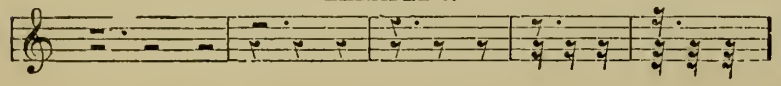
Q.—How can we represent one tone equal in length to three half notes?
A.—By placing a dot after a whole note.
Q.—What effect does a dot have when placed after any note?
A.—It increases the length of the note one half of its value.

EXAMPLE 8.



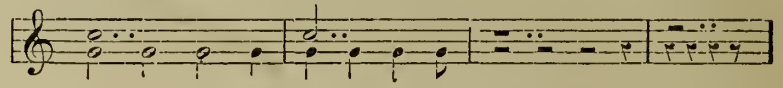
Q.—A dotted whole note, represents as much time as how many half notes?
A.—Three half notes.
Q.—What is the effect of a dot placed after a rest?
A.—It increases the length of the rest in the same proportion as when placed after a note.

EXAMPLE 9.



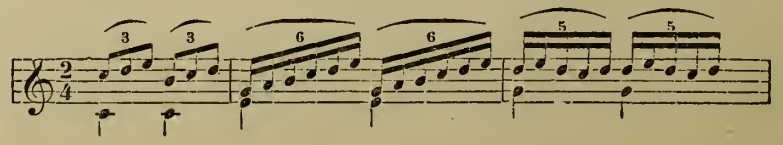
Q.—What effect does a second dot have, placed after the first one?
A.—It increases the length of the dotted note or rest as much as one half of the first dot.

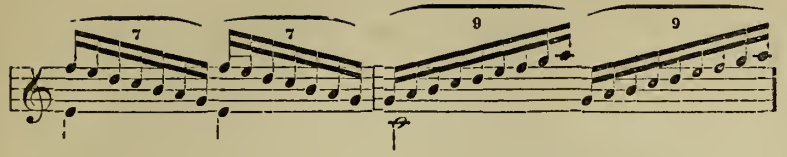
EXAMPLE 10.



Q.—What does the figure 3 signify when placed over or under a group of three notes?
A.—It signifies that the three notes must be played to the time of two notes of the same denomination. The three notes are called a triplet.
Q.—What does the figure 6 signify when placed over or under a group of six notes?
A.—It signifies that the six notes must be played to the time of four notes of the same denomination.
Q.—What does the figure 5 signify when placed over or under a group of five notes?
A.—It signifies that the five notes must be played to the time of four notes of the same denomination.
Q.—What does the figure 7 signify when placed over or under a group of seven notes?
A.—It signifies that the seven notes must be played to the time of six notes of the same denomination.
Q.—What does the figure 9 signify when placed over or under a group of nine notes?
A.—It signifies that the nine notes must be played to the time of eight notes of the same denomination.

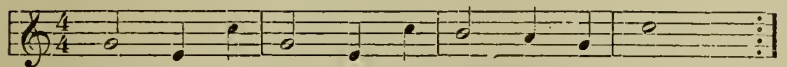
EXAMPLE 11.





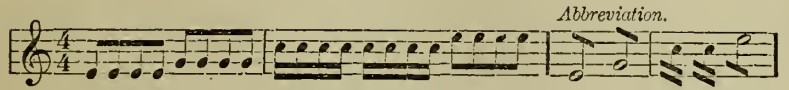
Q.—*What do dots signify when placed at the end of a strain?*
A.—They signify that the strain is to be repeated.

EXAMPLE 12.



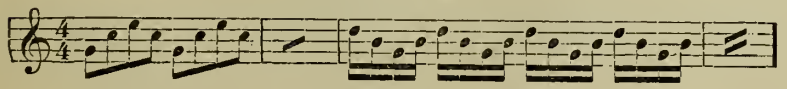
Q.—*How do we abbreviate the writing of many eighth, sixteenth or thirty-second notes?*
A.—By drawing the same number of strokes across the stem of one note that would represent the same amount of time as the number and kind of notes we wish to have played.

EXAMPLE 13.



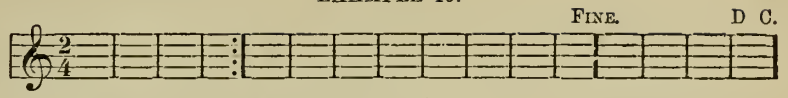
Q.—*How do we indicate the repetition of a group or groups of notes, without writing them?*
A.—By a stroke upon the staff, immediately following the notes to be repeated.

EXAMPLE 14.



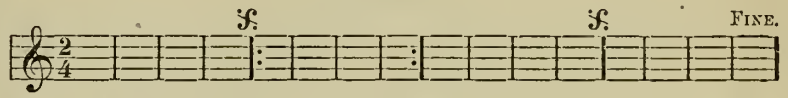
Q.—*What is the meaning of D. C.?*
A.—D. C. is an abbreviation of Da Capo, which signifies that the player must go back to the beginning of the piece of music and play to the word FINE.

EXAMPLE 15.



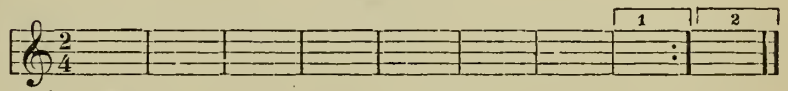
Q.—*What is the meaning of this* 𝄋?
A.—It is an abbreviation of Del Segno, which signifies that the player must return from the 𝄋 to the same 𝄋 and play to the word FINE.

EXAMPLE 16.



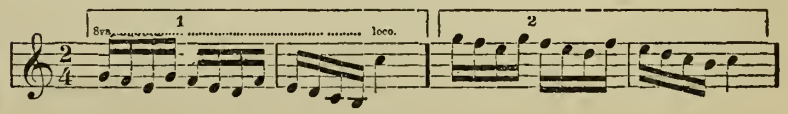
Q.—*What do the figures* 1 *and* 2 *signify when placed over one or more measures at the end of a strain?*
A.—They signify that in the repetition of the strain, the measure or measures belonging to No. 1, are omitted, and the strain is ended with the measure or measures belonging to No. 2.

EXAMPLE 17.



Q.—*What is the meaning of 8va written over the Staff and followed by a line of dots?*
A.—8va is an abbreviation of Octave, and signifies that the notes over which it is written, must be played an octave above where they are written.
Q.—*What does the word Loco mean?*
A.—It usually follows 8va, and signifies that the notes must be played where they are written.

EXAMPLE 18.



NOTE.—No. 1 and No. 2 are played just the same.

LESSON VI.

Q.—What is an interval in music?

A.—The difference in pitch between any two tones.

Q.—Are there different kinds of intervals?

A.—There are.

Q.—How do we designate the kind of interval?

A.—By the number of degrees the interval embraces, as from 1 to 2 is a second. From 1 to 3 is a third. From 1 to 4 is a fourth. From 1 to 5 is a fifth. etc.

Q.—How many seconds are there in the scale?

A.—Seven; from 1 to 2; from 2 to 3; from 3 to 4; from 4 to 5; from 5 to 6; from 6 to 7; and from 7 to 8.

Q.—How many kinds of seconds are there in the scale?

A.—Two, large and small seconds.

Q.—What is the difference between a large and a small second?

A.—A small second appears a half of a degree less than a large second.

Q.—Which are large seconds and which are small seconds?

A.—Between 1 and 2—2 and 3—4 and 5—5 and 6—6 and 7 are large seconds. Between 3 and 4—7 and 8 are small seconds.

Q.—How many large seconds and how many small seconds are there in the scale?

A.—Five large seconds and two small seconds.

Q.—How many scales are there?

A.—Two, the Major scale, which is the one we are familiar with, and the Minor scale which differs from the Major in its intervals.

Q.—Compare the Major and Minor scales by their intervals.

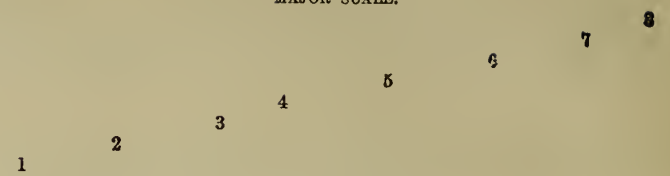
A.—In the Major scale the large seconds occur between 1 and 2—2 and 3—4 and 5—5 and 6—6 and 7, in the Minor scale they occur between 1 and 2—3 and 4—4 and 5. In the Major scale the small seconds occur between 3 and 4—7 and 8, in the Minor scale they occur between 2 and 3—5 and 6—7 and 8. There is also in the Minor scale an extended second between 6 and 7 which is not in the Major scale.

Q.—How may we represent the large and small seconds in the Major scale?

A.—By writing apart the small seconds one half the distance of the large seconds.

EXAMPLE 19.

MAJOR SCALE.



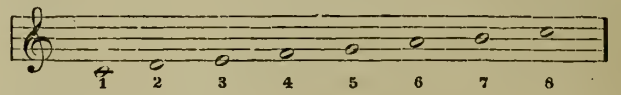
Q.—What Key is called the Natural Key?

A.—Key of C.

Q.—Why is the Key of C called the natural key?

A.—Because the letters are written permanently upon the staff in accordance with the intervals of the Major Scale, commencing with C.

EXAMPLE 20.



Q.—If from 1 to 2 is a large second and C is taken as 1, what kind of a second is it from C to D?

A.—Large Second.

Q.—What kind of a second from D to E? A.—Large. *Q.—E to F? A.*—Small. *Q.—F to G? A.*—Large. *Q.—G to A? A.*—Large. *Q.—A to B? A.*—Large. *Q.—B to C? A.*—Small.

NOTE.—The large and small seconds, as they occur between the letters upon the staff, should be committed to memory.

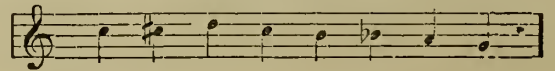
Q.—Can we produce a tone between every two tones that form a large second?

A.—We can, and it is called a Chromatic Tone.

Q.—How can we represent a Chromatic tone?

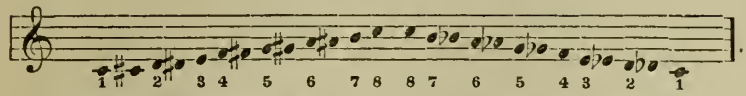
A.—By writing a character called a Sharp ♯ before the note which is to represent a tone a half degree higher, or a character called a Flat ♭ before a note which is to represent a tone a half degree lower.

EXAMPLE 21.



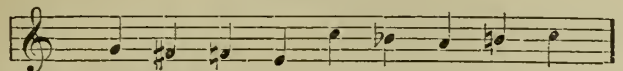
Q.—If we represent intermediate tones between all the large seconds of the Major Scale, what kind of a scale is it called?
A.—Chromatic Scale.

EXAMPLE 22.



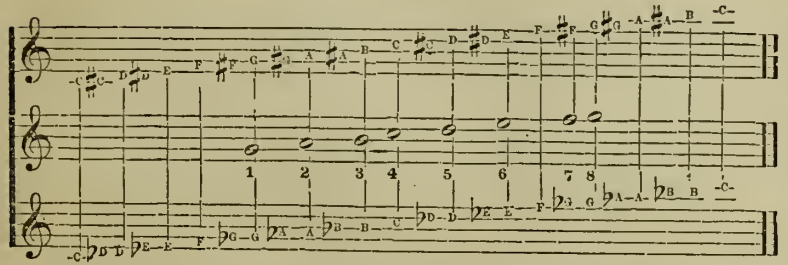
Q.—If we wish to take away the effect of a sharp, what can we do?
A.—Write a character called a Natural ♮ before the note.

EXAMPLE 23.



Q.—Can we change the pitch of the Scale to a higher or lower position than C upon the Staff?
A.—We can begin the Scale with any tone in the Chromatic Scale.
Q.—What is such a change called?
A.—Transposition of the Scale.
Q.—What must we always observe in transposing the Scale?
A.—The regular order of the large and small seconds.

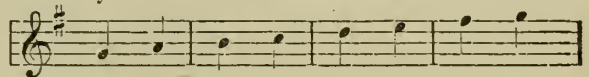
EXAMPLE 24.



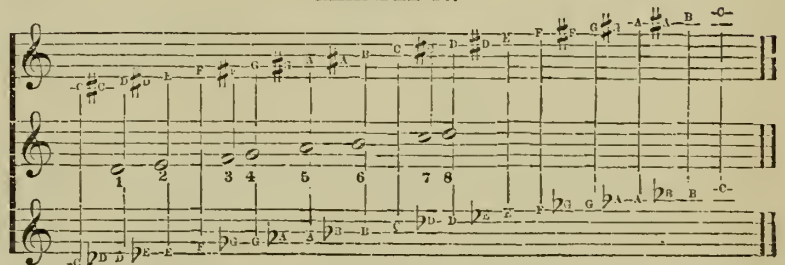
Q.—In example 24 we have started the Scale from G, which is five degrees higher than C, what tones does the Scale in the Key of G fall upon?
A.—G, A, B, C, D, E, F♯, G.
Q.—Why is F♯ taken instead of F?
A.—Because it is a small second between E and F and it must be a large second between 6 and 7.
Q.—What kind of a second is it between F♯ and G?
A.—Small, and it is a small second between 7 and 8.
Q.—How can we indicate that a tune is written in the Key of G?
A.—By placing the one ♯ on the fifth line where F belongs.
Q.—What is the signature to the key of G?
A.—One Sharp, which is F♯.

EXAMPLE 25.

Key of G.



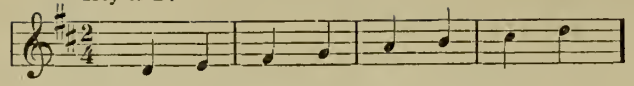
EXAMPLE 26.



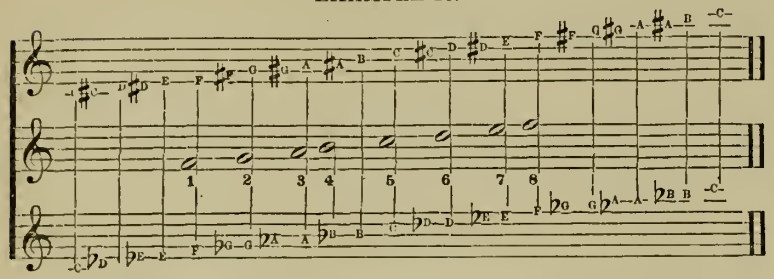
Q.—In example 26 we have started the scale from D, what tones in the Key of D does the scale fall upon?
A.—D, E, F♯, G, A, B, C♯, D.
Q.—Why is F♯ and C♯ taken instead of F and C?
A.—Because it is a small second between E and F, and B and C, and it must be a large second between 2 and 3, and 6 and 7.
Q.—What kind of a second is it between F♯ and G, and C♯ and D?
A.—Small Second.
Q.—What kind of a second must it be between 3 and 4, and 7 and 8?
A.—Small Second.
Q.—What is the signature to the Key of D?
A.—Two Sharps, F♯ and C♯.

EXAMPLE 27.

Key of D.



EXAMPLE 28.



Q.—In example 28 *we have started the scale from F, what tones in the Key of F does the scale fall upon?*

A.—F, G, A, B♭, C, D, E, F.

Q.—Why is B♭ taken instead of B?

A.—Because from A to B is a large second, and from A to B♭ is a small second, and it must be a small second from 3 to 4.

Q.—Why do we not take A♯ instead of B♭ if they are the same in tone?

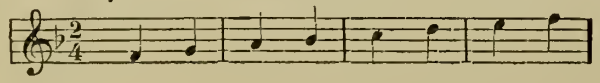
A.—Because we would have two tones of the same name in the scale when we should have but one.

Q.—What is the signature to the Key of F?

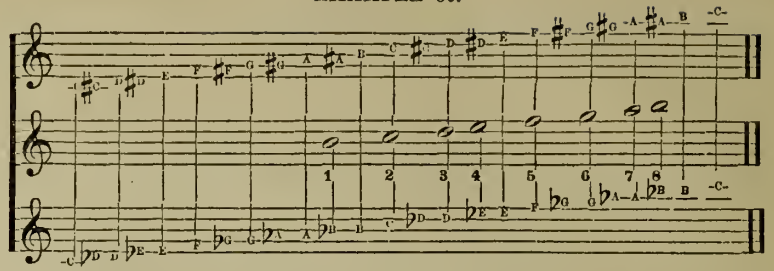
A.—One ♭, which is B♭.

EXAMPLE 29.

Key of F.



EXAMPLE 30.



Q.—In example 30 *we have started the scale from B♭, what tones in the Key of B♭ does the scale fall upon?*

A.—B♭, C, D, E♭, F, G, A, B♭.

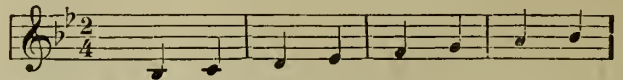
NOTE.—The learner may take the diagrams already given of the transposition of the scale, and start the Major scale from any tone in the Chromatic scale on the middle staff, and with a pointer trace out what tones belong to the Key selected, remember that the small seconds occur between 3 and 4—7 and 8 and the rest are all large seconds.

Q.—What is the signature to the Key of B♭?

A.—Two Flats, B♭ and E♭.

EXAMPLE 31.

Key of E♭.

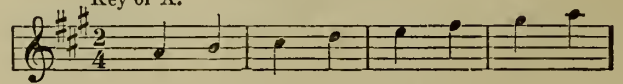


Q.—What is the signature to the Key of A?

A.—Three Sharps, F♯, C♯ and G♯.

EXAMPLE 32.

Key of A.

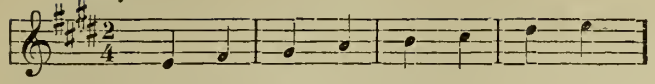


Q.—What is the signature to the Key of E?

A.—Four Sharps, F♯, C♯, G♯, D♯.

EXAMPLE 33.

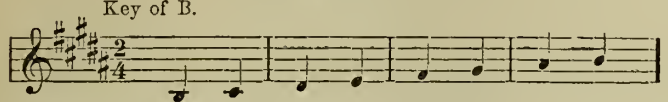
Key of E.



Q.—*What is the signature to the Key of B?*
A.—Five Sharps, F♯, C♯, G♯, D♯ and A♯.

EXAMPLE 34.

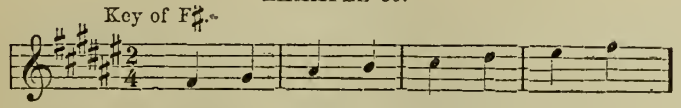
Key of B.



Q.—*What is the signature to the Key of F♯?*
A.—Six Sharps, F♯, C♯, G♯, D♯, A♯ and E♯.
Q.—*As there is no intermediate tone between E and F what would be E♯?*
A.—F is E♯.

EXAMPLE 35.

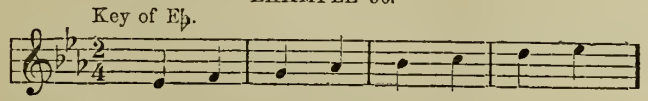
Key of F♯.



Q.—*What is the signature to the Key of E♭?*
A.—Three Flats, B♭, E♭ and A♭.

EXAMPLE 36.

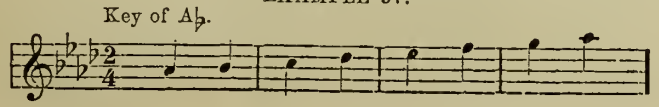
Key of E♭.



Q.—*What is the signature to the Key of A♭?*
A.—Four Flats, B♭, E♭, A♭ and D♭.

EXAMPLE 37.

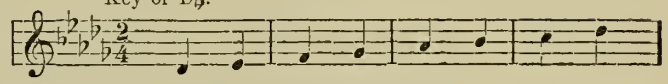
Key of A♭.



Q.—*What is the signature to the Key of D♭?*
A.—Five Flats, B♭, E♭ A♭, D♭ and G♭.

EXAMPLE 38.

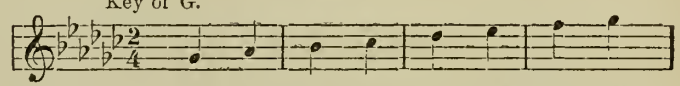
Key of D♭.



Q.—*What is the signature to the Key of G♭?*
A.—Six Flats, B♭, E♭, A♭, D♭, G♭ and C♭.
Q.—*As there is no intermediate tone between B and C, what would be C♭?*
A.—*B is C♭?*

EXAMPLE 39.

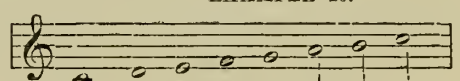
Key of G.



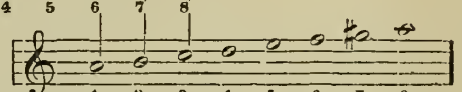
Q.—*Are there as many Minor Keys as there are Major Keys?*
A.—There are: every Major Key has its relative Minor Key and may be found on the third tone below of every Major Key.

EXAMPLE 40.

Key of C Major.



Key of A Minor.



NOTE.—Turn to the tenth page and examine the seconds in the Minor scale.

Q.—*Has every Minor Key the same signature as its relative Major Key?*
A.—It has, but the seventh in every Minor Key is sharped in order to form a small second between 7 and 8.
Q.—*What is the relative Minor Key to the Key of G Major?*
A.—E Minor.
Q.—*What is the relative Minor to D Major?*
A.—B Minor.
Q.—*What is the relative Minor to F Major?*
A.—D Minor.

Q.—What is the relative Minor to B♭ Major?
A.—G Minor.

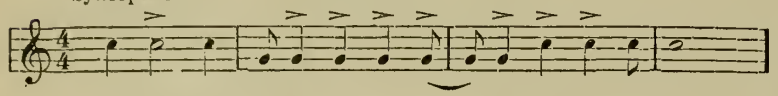
NOTE.—The student can calculate the rest of the Minor Keys for himself.

LESSON VII.

Q.—To what department does Accent and Expression properly belong?
A.—To the department of Dynamics.
Q.—What is musical Accent?
A.—A Stress upon a particular part of the measure.
Q.—What part of the different measures are regularly accented?
A.—The first part of every measure is accented. In Double Time the first part is accented, the second part is unaccented. In Triple Time, the first part is accented. In Quadruple Time, the first and third parts are accented. In Sextuple Time, the first and fourth parts are accented.
Q.—What is the meaning of Emphasis?
A.—A deviation from the rule of accent, as when an unaccented part is accented. It is marked by this > placed over the note.
Q.—What is Syncopation?
A.—The union of an unaccented and an accented part of the measure.

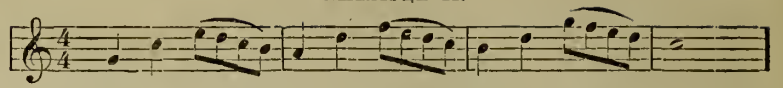
EXAMPLE 41.

Syncopation.



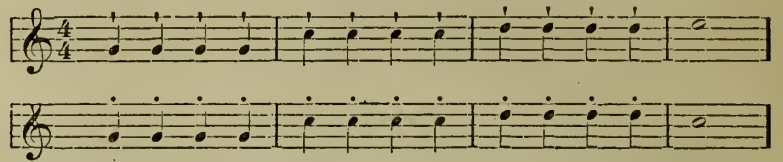
Q.—In example 41 what is the character called drawn under the two eighth notes in the second and third measure?
A.—A Tie, and indicates that the first note only is produced and the tone sustained through time of the second note.
Q.—What is the same character called when drawn over or under two or more notes on different degrees of the staff?
A.—A Slur, and indicates that the notes under the slur must be played smoothly

EXAMPLE 42.



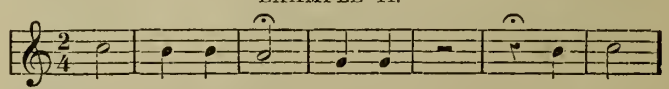
Q.—What do small points or dots indicate when written over or under notes?
A.—They indicate that the notes must be played very short and distinct. They are called Staccato notes.

EXAMPLE 43.



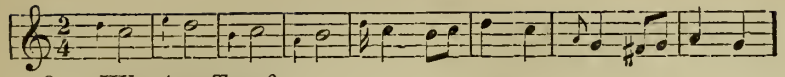
Q.—Are there any difference in playing the notes with points and the notes with dots?
A.—Yes, the notes with points receive but one fourth of their time and those with dots, receive one half of their time.
Q.—How do we indicate a gradual increase and decrease of power?
A.—By writing over the notes this which is called a Crescendo, and this which is called a Diminuendo.
Q.—How do we indicate a swell to any particular tone?
A.—By writing this over the notes, which is called a Swell.
Q.—How do we indicate an extension of time to any note or rest?
A.—By writing over the note or rest a curve over a dot, which is called a Hold.

EXAMPLE 44.



Q.—What is an Appoggiatura?
A.—A small grace note placed before the principal note either above or below, and borrows its time from the principal note.

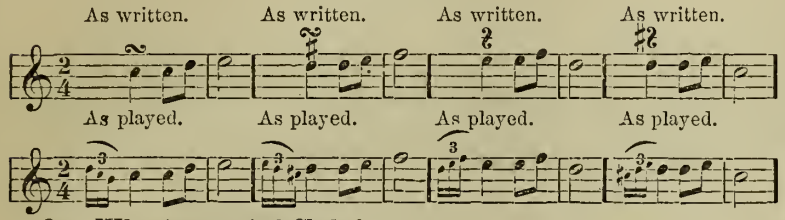
EXAMPLE 45.



Q.— What is a Turn?

A.—The union of an upper and lower appoggiatura. It is of two kinds, called the Direct Turn and Inverted Turn. The Direct Turn is expressed by this ∾ and the Inverted Turn by this 𝄪.

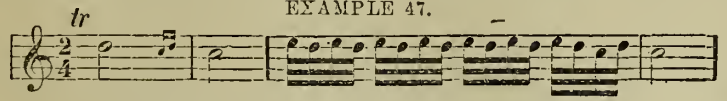
EXAMPLE 46.



Q.— What is a musical Shake?

A.—A rapid alternate repetition of two tones, one the principal tone and the other a tone above. It is represented by this *tr* written over the note.

EXAMPLE 47.



EXPLANATION OF MUSICAL TERMS.

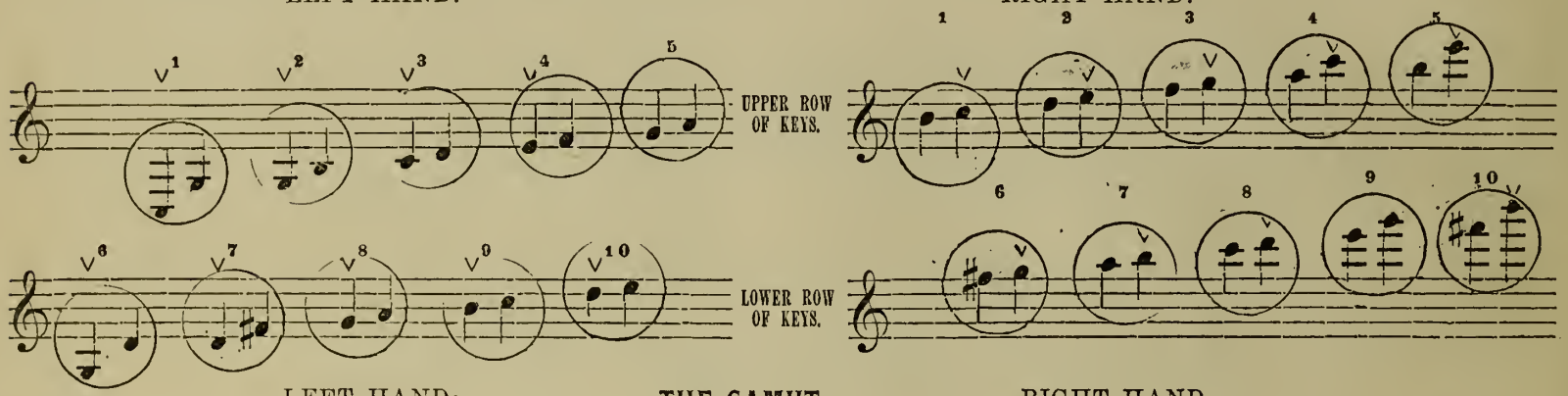
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio;* slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Allegretto; less quick than Allegro.
Allegro; quick.
Allegro Assai; very quick.
Amoroso, or *Con Amore;* affectionately, tenderly.
Andante: gentle, distinct, and rather slow, yet connected.
Andantino; somewhat quicker than Andante.
A tempo; in time.
Animo, or *Con Animo;* with spirit, courage, and boldness.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.
Cantabile; graceful singing style; a pleasing, flowing melody.
Col, or *Con;* with.
Con Dolore, or *Con Duolo;* with mournful expression.
Con Energico; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Spirito; with spirit, animation.
Diminuendo; gradually diminishing the sound.
Da Capo; from the begining.
Decrescendo; diminishing, decreasing.
Dolce; soft, sweet, tender, delicate.
Doloroso; in a plaintive, mournful style.
Elegante; elegance.
Energico, or *Con Energia;* with energy.
Espressivo; expressive.
Fine, *Fin*, or *Finale;* the end.
Forzando, *forz*, or *fz;* sudden increase of power.<
Grazioso; smoothly, gracefully.
Grave; a slow and solemn movement.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or Lentemonte; slow.
Marcato; strong and marked style.
Moderato; moderately, in moderate time.
Non; not. *Non troppo;* not too much.
Presto; quick.
Prestissimo; very quick.
Rallentando, *Allentando* or *Slentando;* slower and softer by degrees.
Rinforzando, *Rinf.*, or *Rinforzo;* suddenly increasing in power.<
Vivace; quick and cheerful.

DIAGRAM.

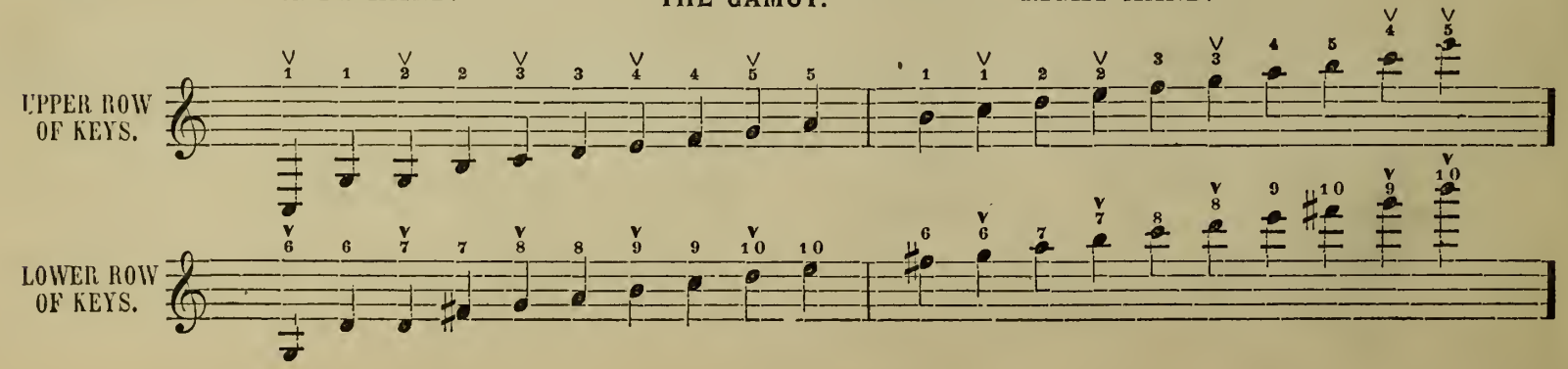
For the Twenty Keyed Concertina.

The figures designate the Keys. This ∨ written over the note signifies that the tone is produced by pressing the bellows. When this ∨ sign is not written over the note, the tone is produced by drawing the bellows. Never draw or press the bellows without a Key pressed down. When you wish to draw or press the bellows without producing a tone, press the thumb of the right hand on the Key belonging to the valve.

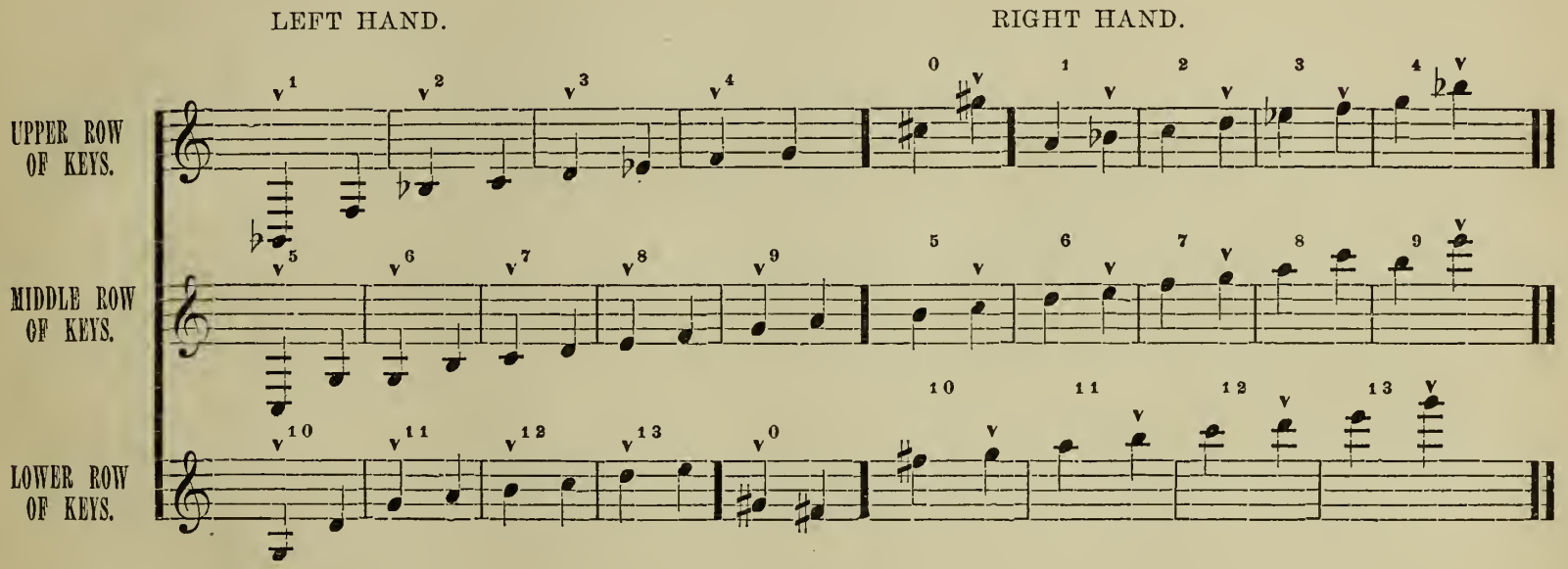
LEFT HAND. RIGHT HAND.



LEFT HAND. THE GAMUT. RIGHT HAND.



Gamut for the Twenty-Eight Keyed Concertina.



Music that is written for the twenty keyed Concertina can be played on the middle and lower row of Keys of the twenty-eight keyed Concertina. The only difference is the numbering of the Keys.

The upper row of Keys on the twenty-eight keyed Concertina, will correspond to the Key of B♭. The middle row will correspond to the Key of C. The lower row to the Key of G.

German Concertinas are tuned in various Keys.

The Coneertina is a very ingenious instrument, and is eapable of greater effeets than any other portable instrument of the reed kind. One great draw back to the general introduction of the Concertina in Ameriea is the want of an appropriate book of instruction. The music should oe arranged in parts, that is, with harmony as complete as possible. The musie in this book is so arranged as to bring out the full power of the instrument. The elements of music is presented in the form of a Cateehism and in so progressive a manner that the learner will find it very pleasant and delightful learning to read music from it

HOW TO HOLD THE CONCERTINA.

An easy and graceful manner of holding the instrument, is very desirable. Avoid all stiffness of museles. The Coneertina may be played, either standing or sitting. The learner had better assume the sitting posture, then place the instrument on the left knee, with the end containing the Key to the valve for the right hand, and the other end of the instrument for the left hand. Place the hands through the straps, leaving the thumbs outside. The thumb of the right hand must be over the Key to the valve, ready to press upon it whenever it is neeessary. The fingers of both hands must be gently curved so as to fall with the ends upon the Keys. The Keys of both ends of the instrument are numbered from 1 to 10. *See the Diagram.*

Having the instrument in your hands according to the directions, plaee your thumb upon the Key to the valve and press the Key down and at the same time draw the bellows partially out, then close the valve, and plaee your first finger of the right hand on Key 1 and press the bellows, and you will produce a tone called C, then place the second finger upon Key 2 at the same time lift the first finger from Key 1 and draw the bellows, and you will produce a tone called D, press the same Key again at the same time press the bellows, and you will produce a tone called E. Press Key 3 with the third finger at the same time draw the bellows, and you will produce a tone called F. Press the bellows to the same Key and you will produce a tone called G.

Having now produeed the following tones,—C, D, E, F, G,—play them over several times backward and forward. In order to facilitate the exercise, we will plaee over every letter the number of the Key which produees the tone: thus.

V		V		V
1	2	2	3	3
C,	D,	E,	F,	G.

This V placed over the letter designates the tone produeed by pressing the bellows. Never draw or press the bellows exeept when there is a Key down.

The learner having become somewhat familiar with the five tones as written above, he may take a similar exereise for the left hand.

Place the third finger of the left hand on Key 3, press the bellows and you will produce a tone called C. Draw the bellows to the same Key and you will produce a tone called D. With the second finger press Key 4 and at the same time press the bellows, and you will produce a tone called E. Draw the bellows to the same Key and you will produce a tone called F. With the first finger press Key 5, at the same time press the bellows and you will produee a tone called G.

	V		V		V	
	3	3	4	4	5	
Having produeed the following tones,—	C,	D,	E,	F,	G,	with the left hand, play them over several times.

EXERCISE I.

LEFT HAND.										RIGHT HAND.								
3	3	4	4	5	4	4	3	3		1	2	2	3	3	3	2	2	1
C,	D,	E,	F,	G,	F,	E,	D,	C.		C,	D,	E,	F,	G,	F,	E,	D,	C.

EXERCISE II.

Practice the following exercise with both hands together.

Right Hand	1 C,	2 D,	2 E,	3 F,	3 G,	3 F,	2 E,	2 D,	1 C.
Left Hand	3 C,	3 D,	4 E,	4 F,	5 G,	4 F,	4 E,	3 D,	3 C.

If the learner is not familiar with the characters used in writing music, he should study the Musical Catechism, which is in the first part of this book, until he is quite familiar with it.

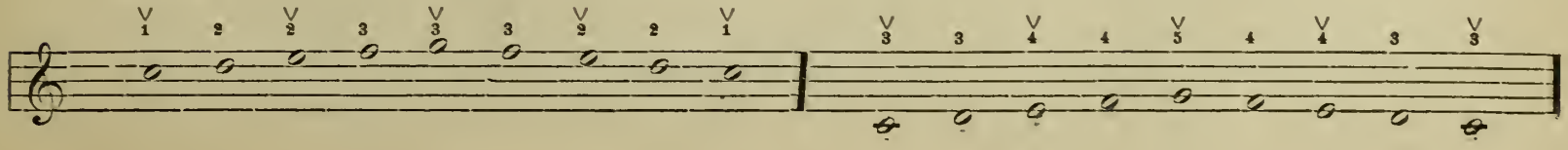
The following exercises in notation are the same as the last two, written with letters. The learner should practice them several times, looking at the very note which represents the tone produced; in so doing he will begin to read music at once as well as learn the instrument.

Make every tone about two seconds long.

EXERCISE III.

RIGHT HAND. LEFT HAND.

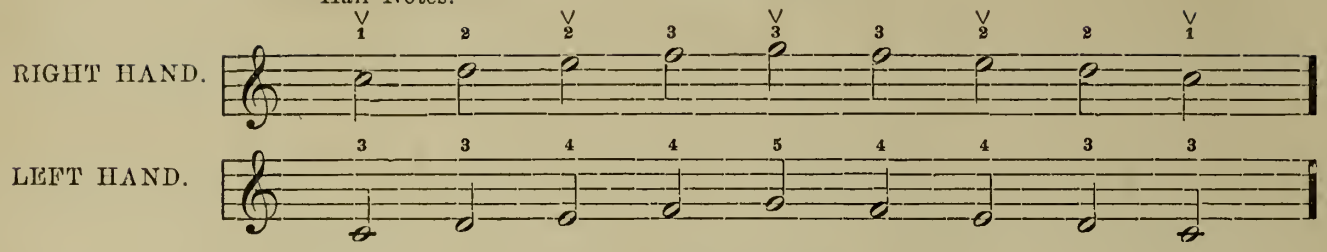
Whole Notes.



EXERCISE IV.

Both hands together.

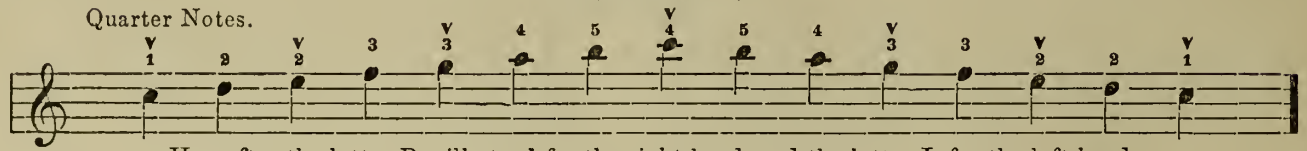
Half Notes.



EXERCISE V.

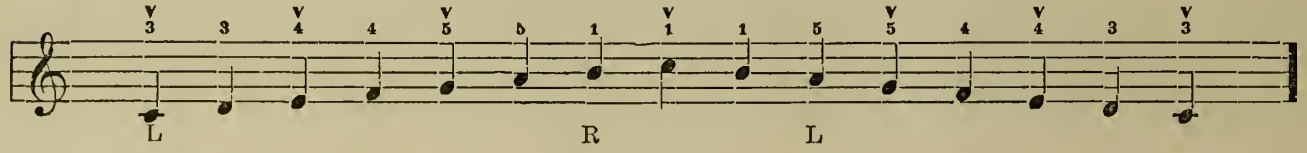
RIGHT HAND.

Quarter Notes.



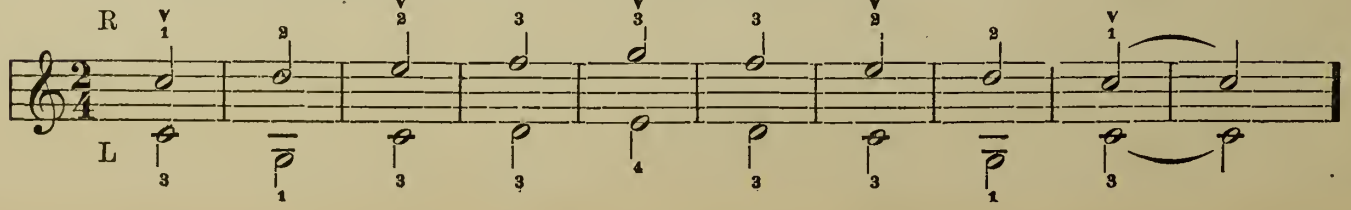
Hereafter the letter R will stand for the right hand, and the letter L for the left hand.

EXERCISE VI.



EXERCISE VII.

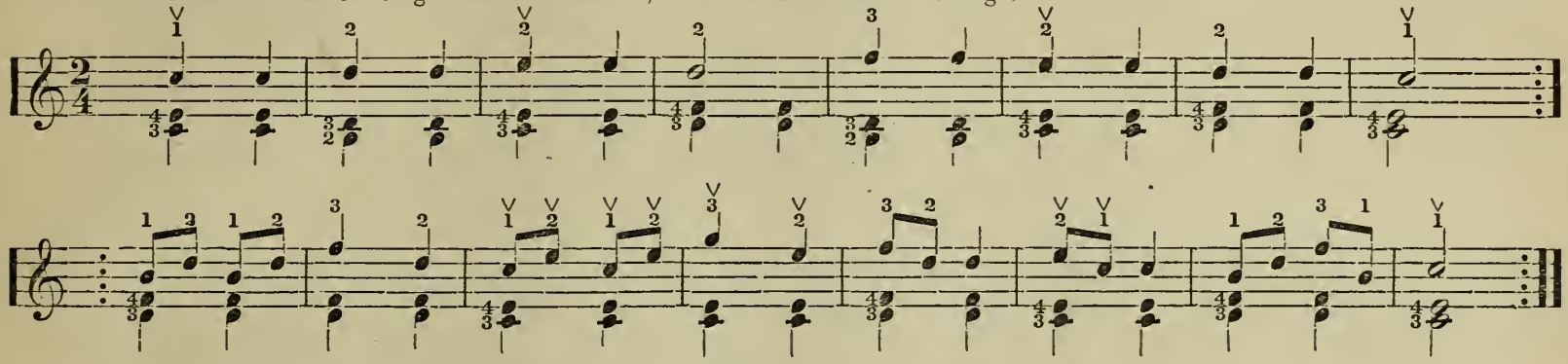
DOUBLE TIME—Count two to every Measure.



EXERCISE VIII.

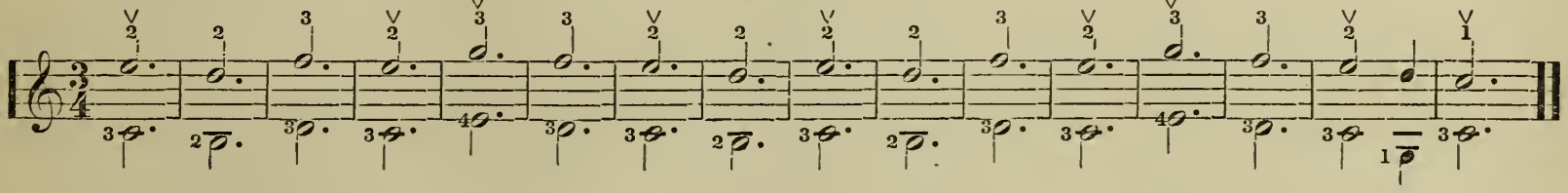
DOUBLE TIME—Count two to every Measure.

NOTE.—The lower notes are for the left hand, and the upper notes are for the right hand. When there are no figures to indicate the Keys it will be understood that the same figures as the last ones, continue until there is a change.



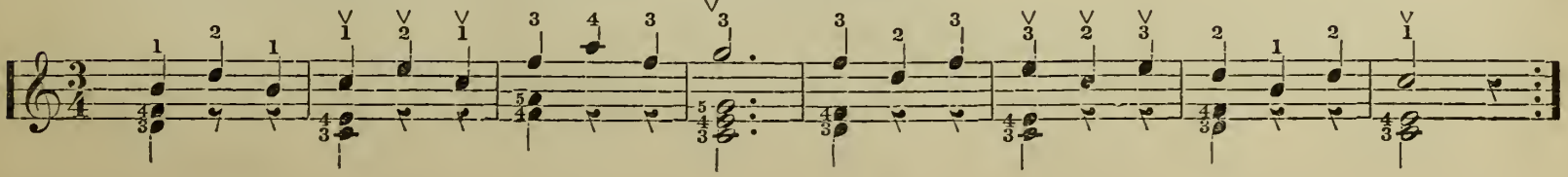
EXERCISE IX.

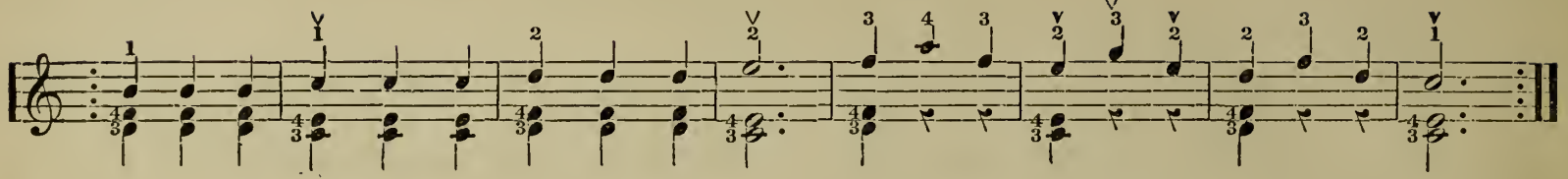
TRIPLE TIME—Count three to every Measure.



EXERCISE X.

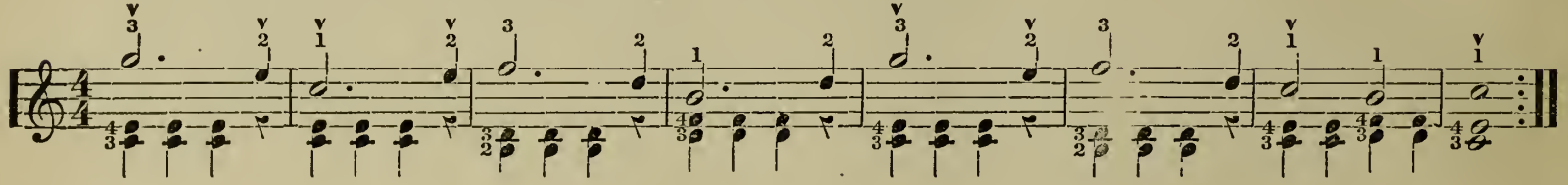
TRIPLE TIME—Count three to every Measure.





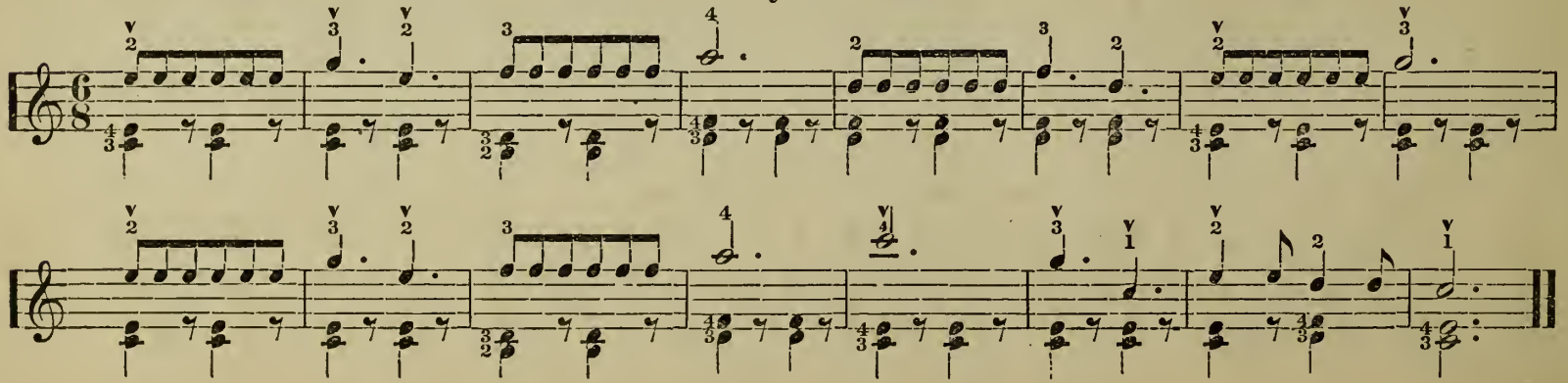
EXERCISE XI.

QUADRUPLE TIME—Count four to every Measure.



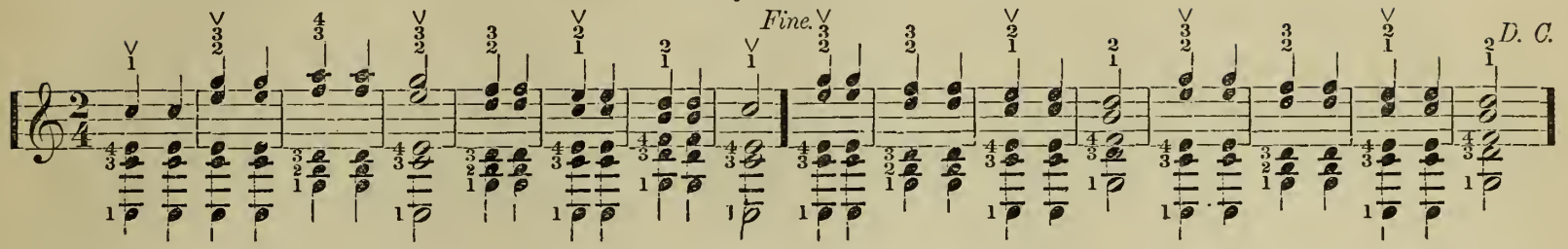
EXERCISE XII.

SEXTUPLE TIME—Count six to every Measure.

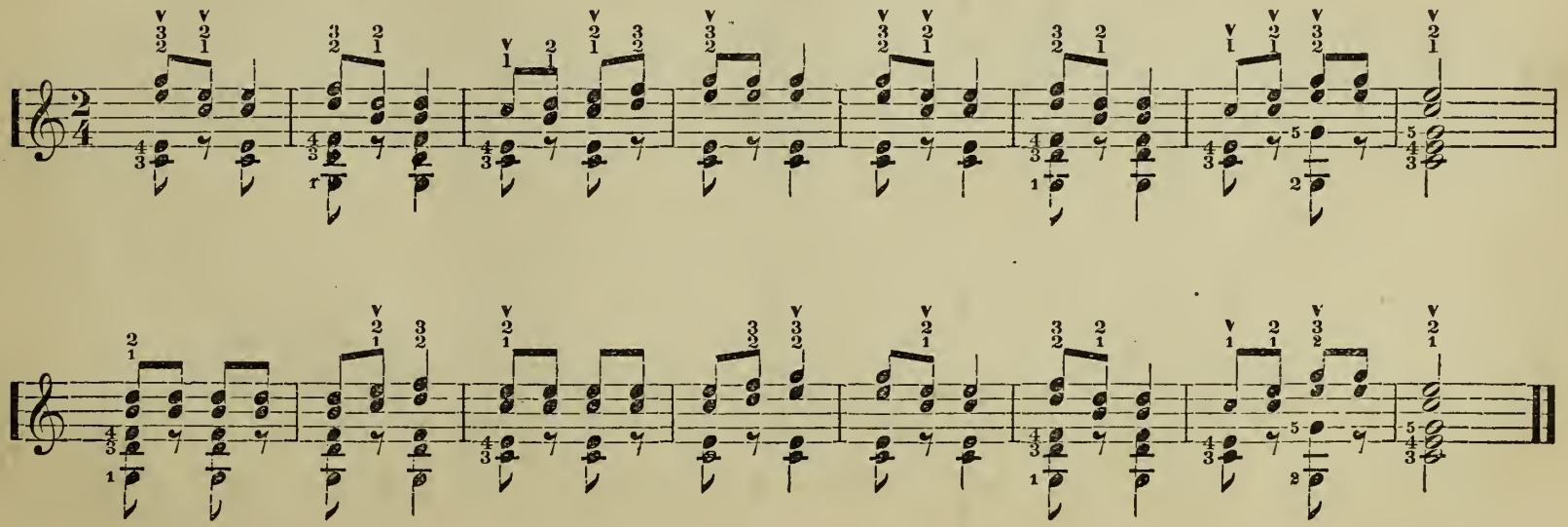


EXERCISE XIII.

DOUBLE TIME—Count two to every Measure.

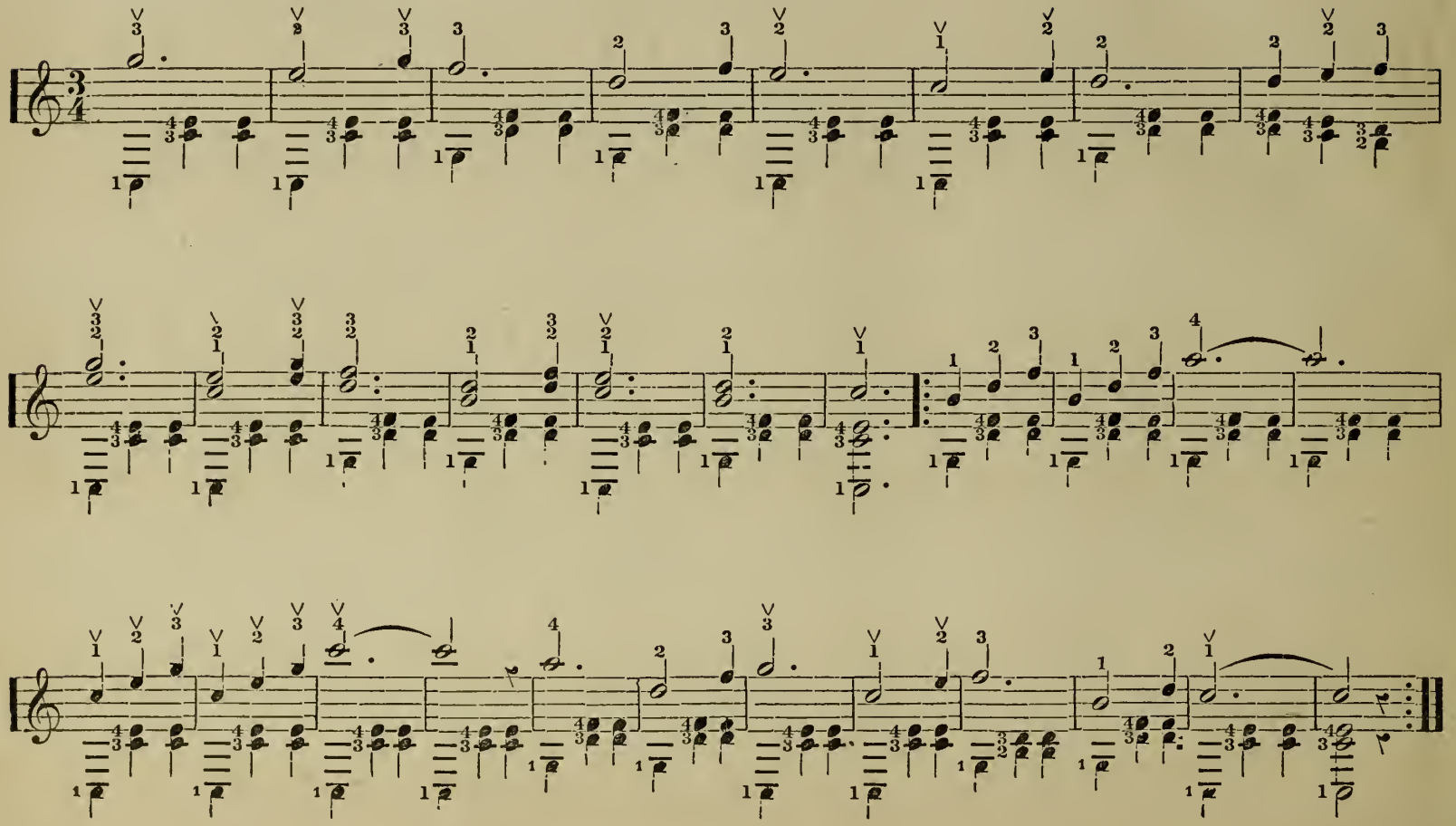


EXERCISE XIV.



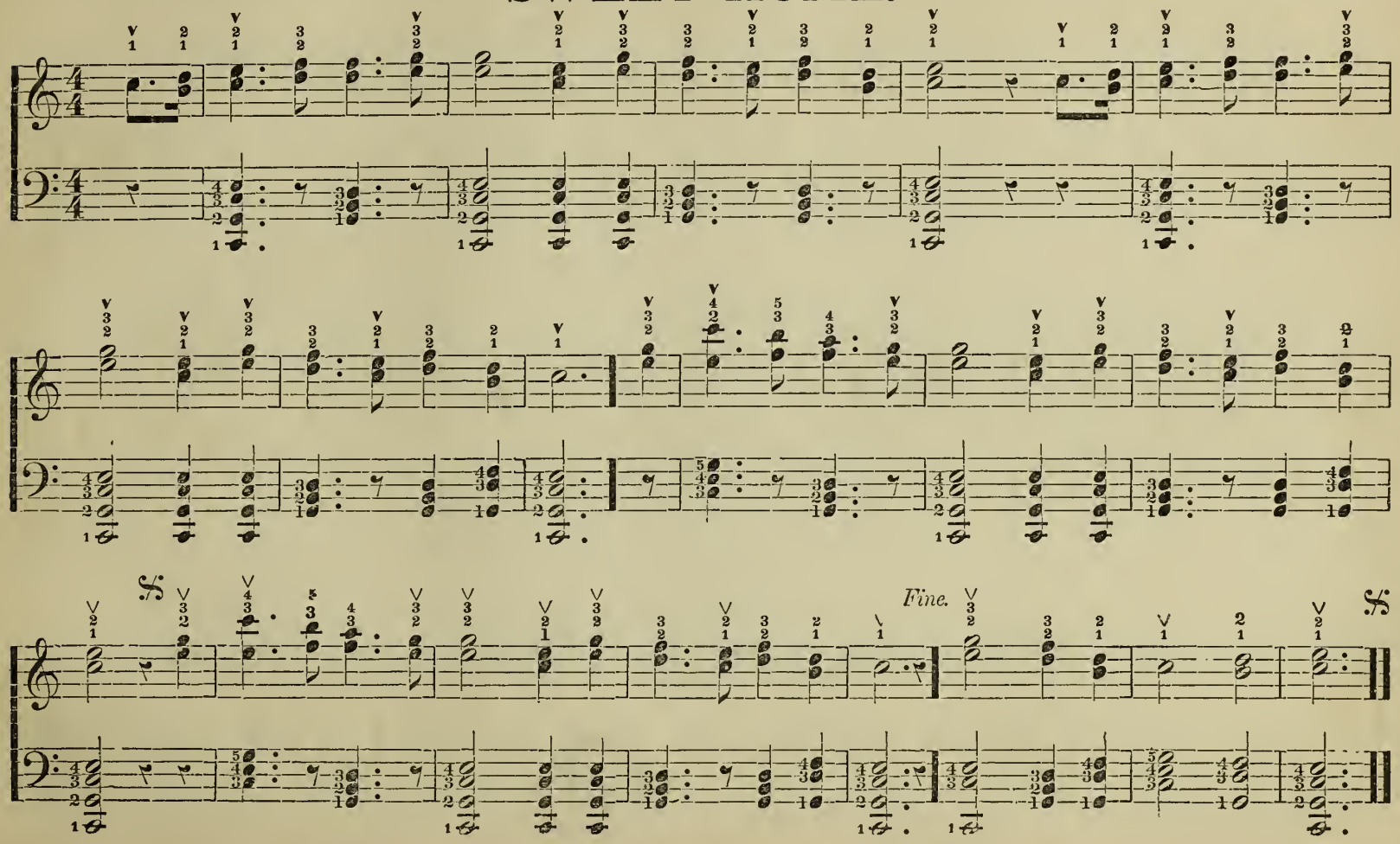
EXERCISE XV.

TRIPLE TIME—Count three to every Measure.

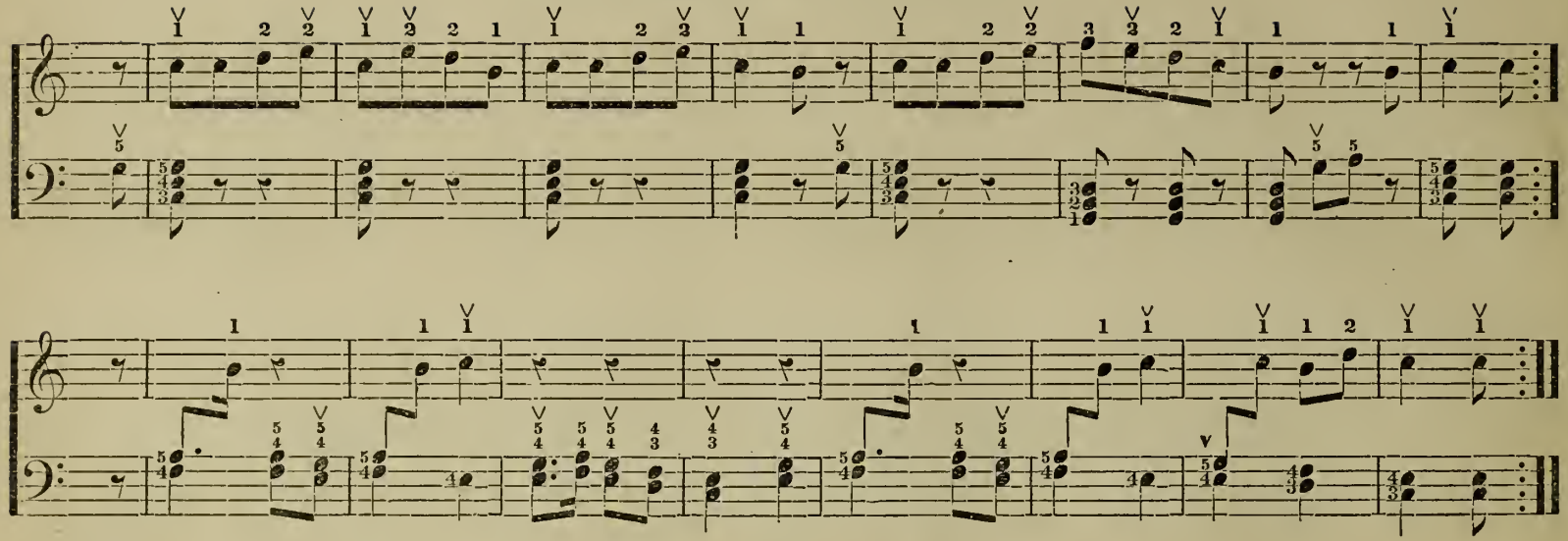


NOTE.—In the following tunes, the notes for the left hand are written upon the Bass Staff, an octave lower than where they are played.

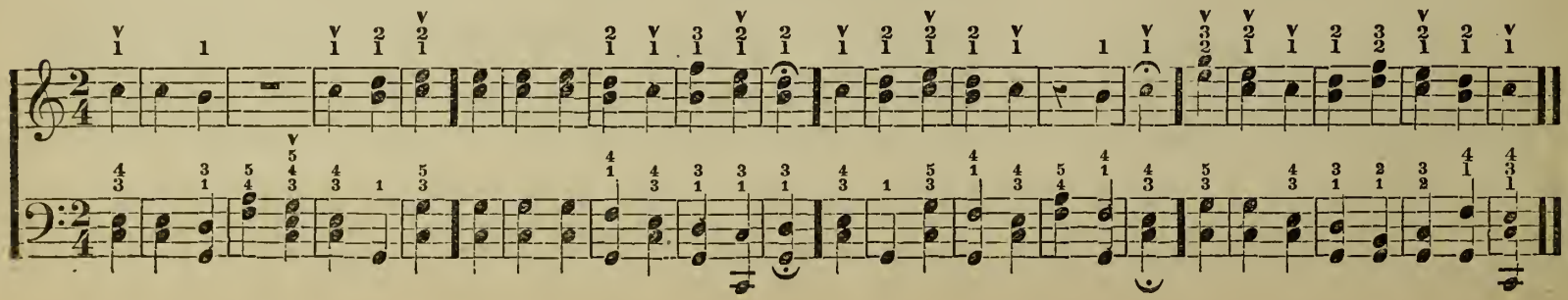
SWEET HOME.



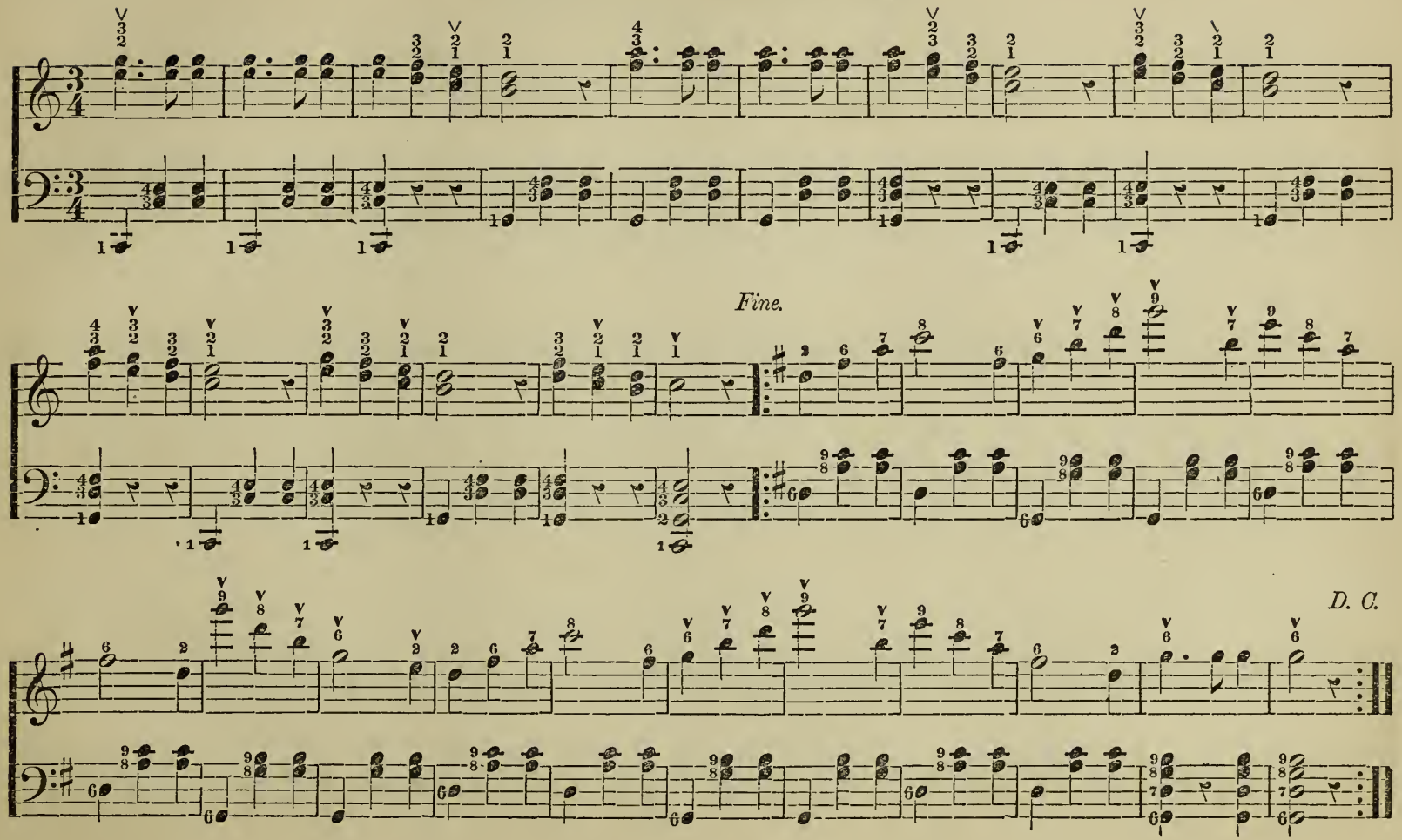
YANKEE DOODLE



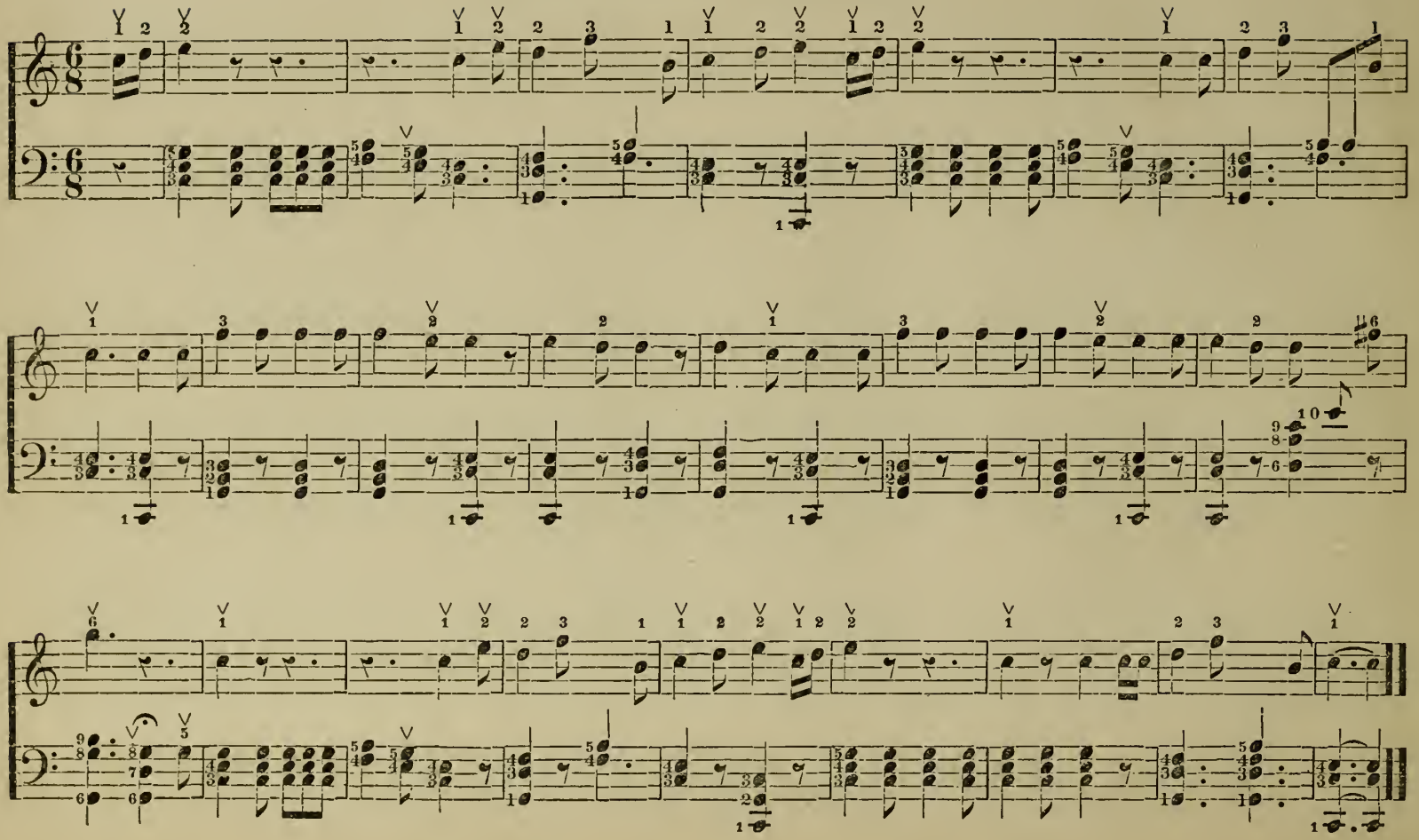
OLD HUNDRED.



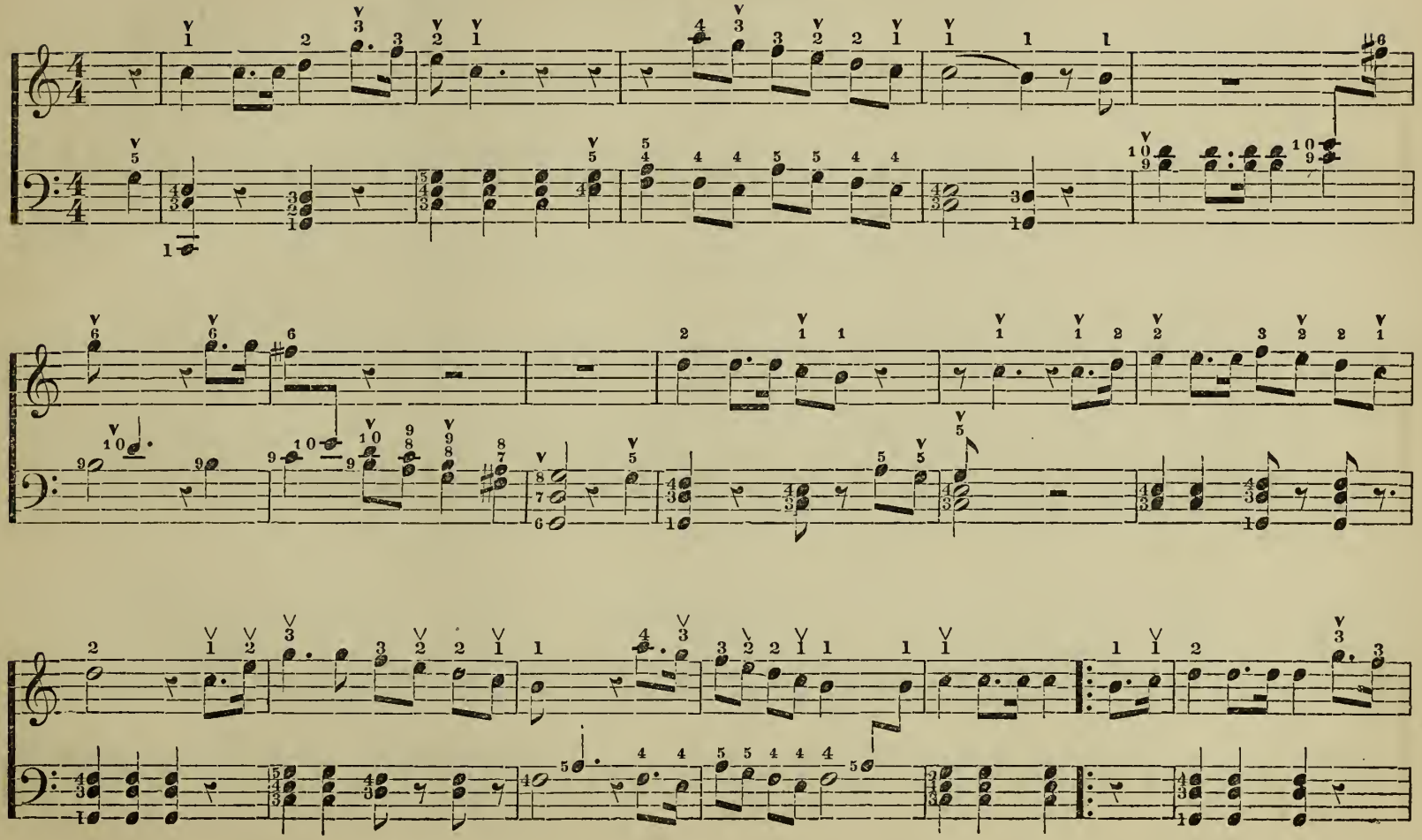
KLEINE WALTZ.



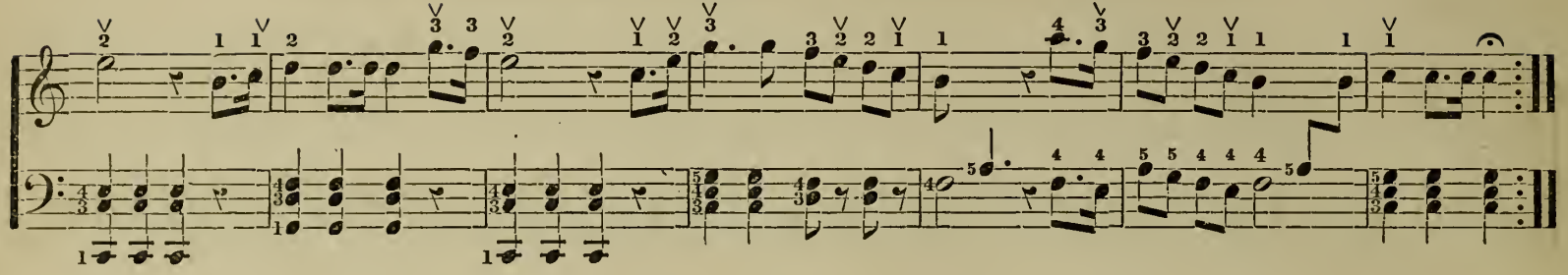
CAPTAIN JINKS.



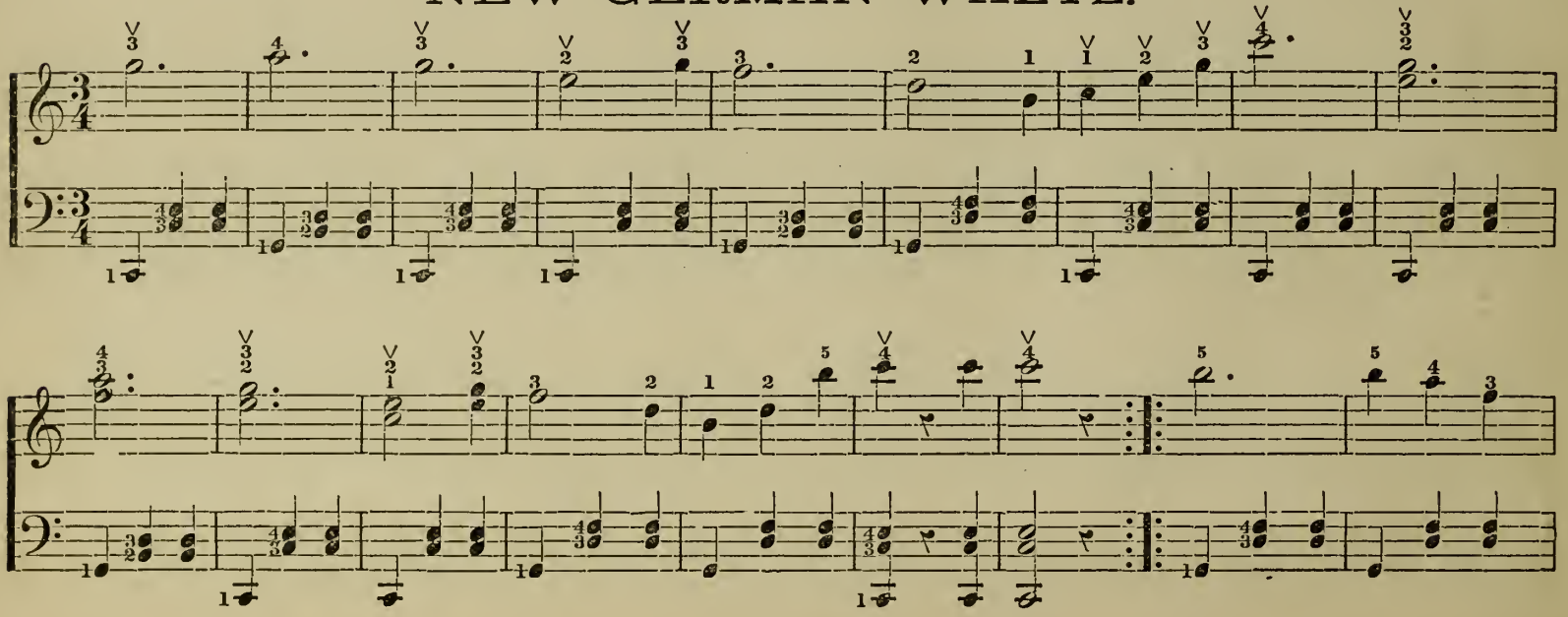
RED WHITE AND BLUE.



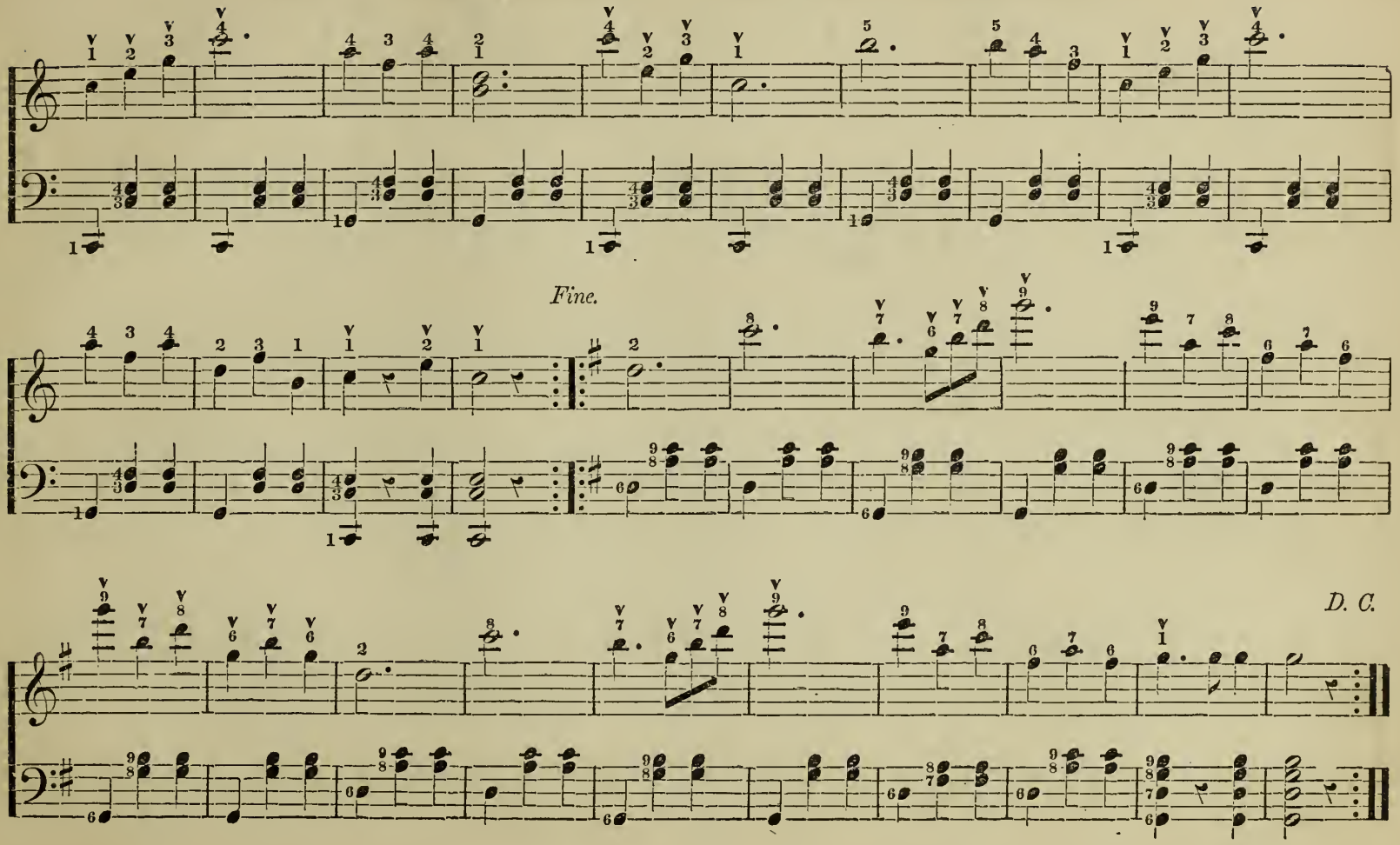
RED WHITE AND BLUE.—Concluded.



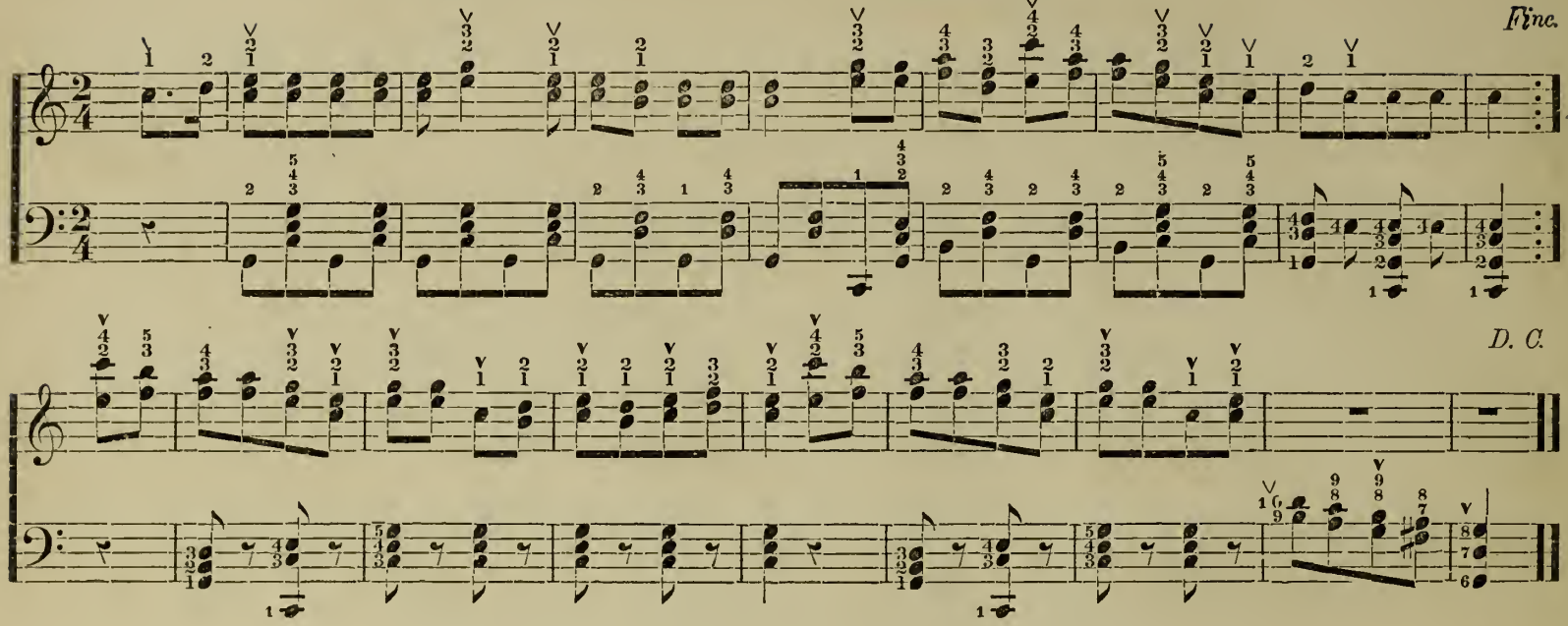
NEW GERMAN WALTZ.



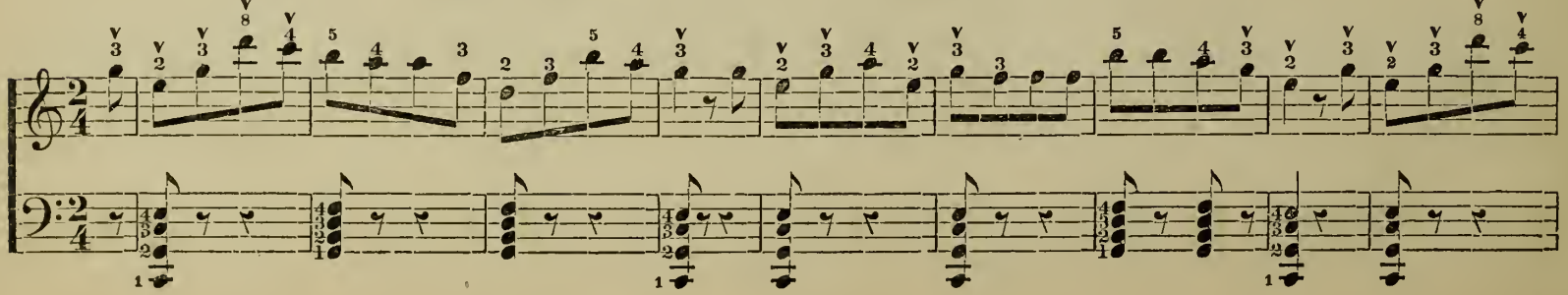
NEW GERMAN WALTZ.—Concluded.



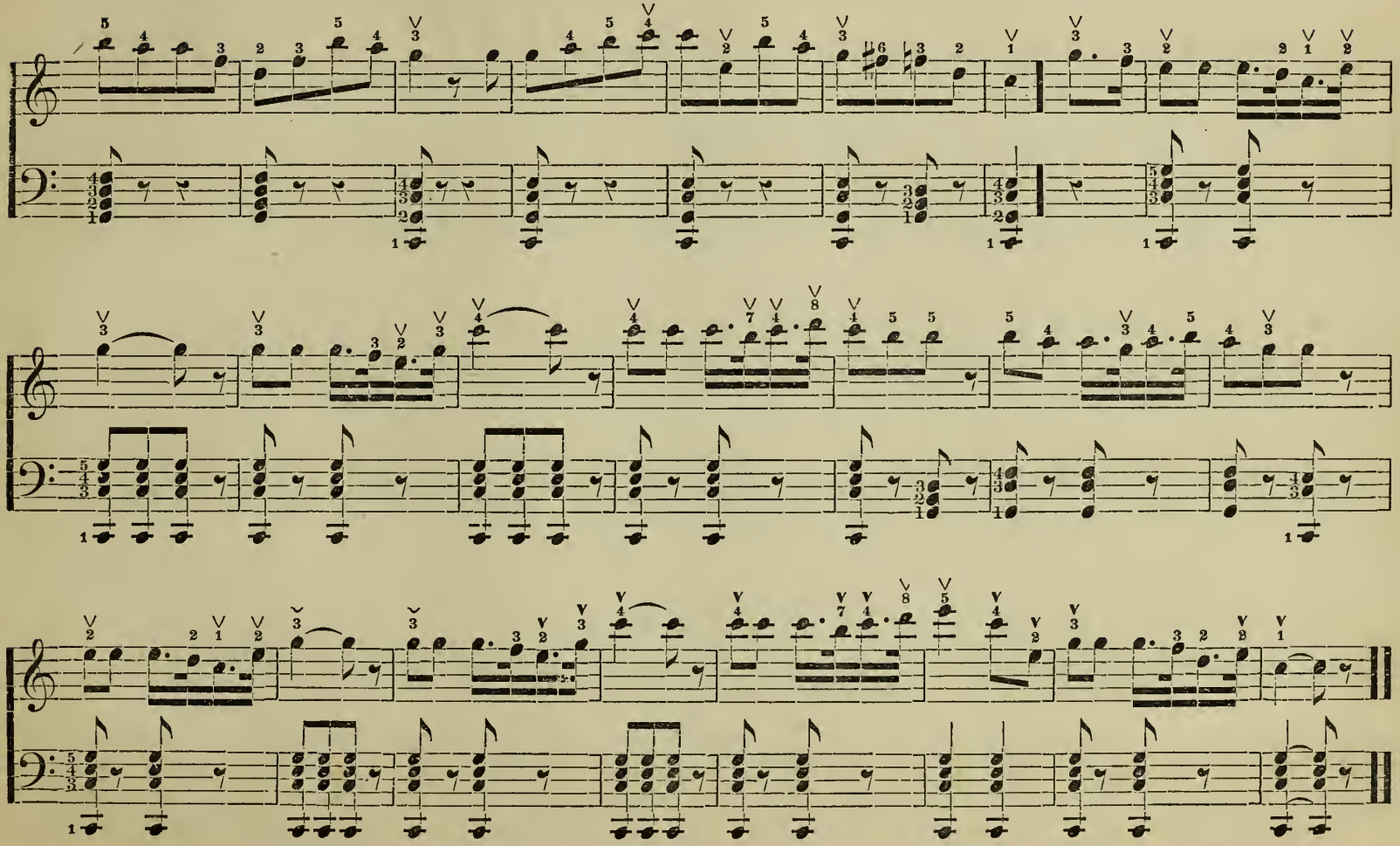
WEARING OF THE GREEN.



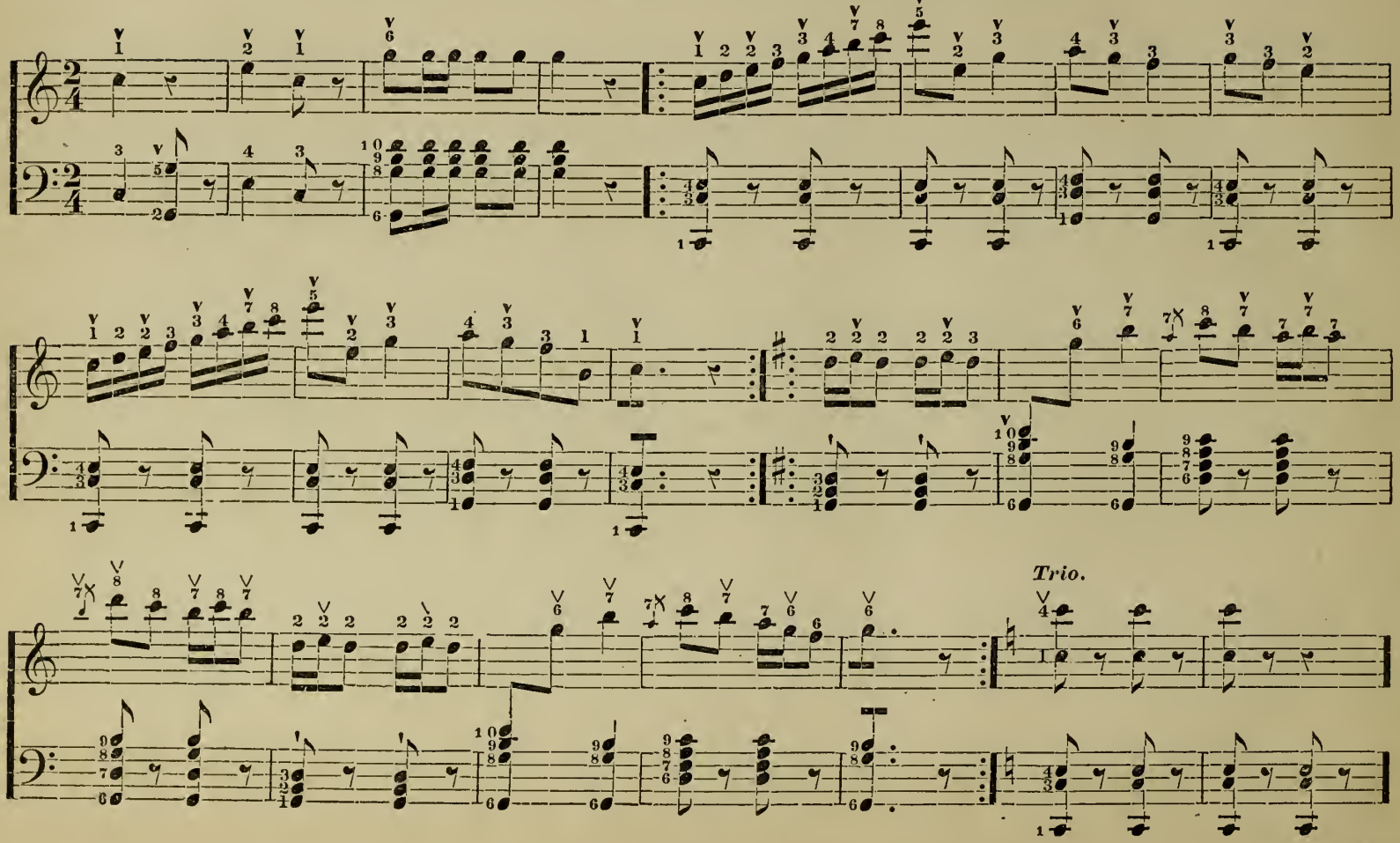
CHAMPAGNE CHARLEY.



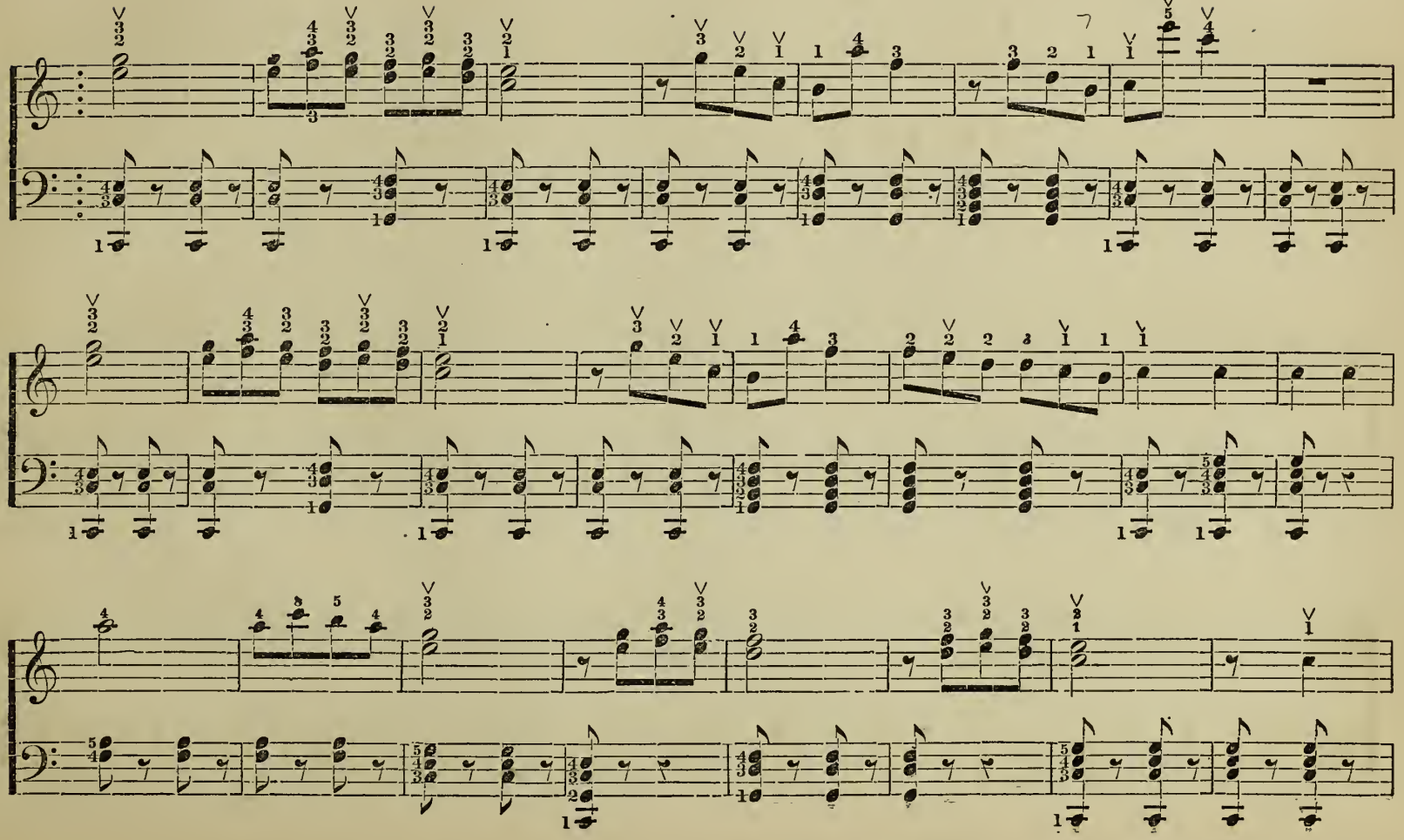
CHAMPAGNE CHARLEY.—Concluded.



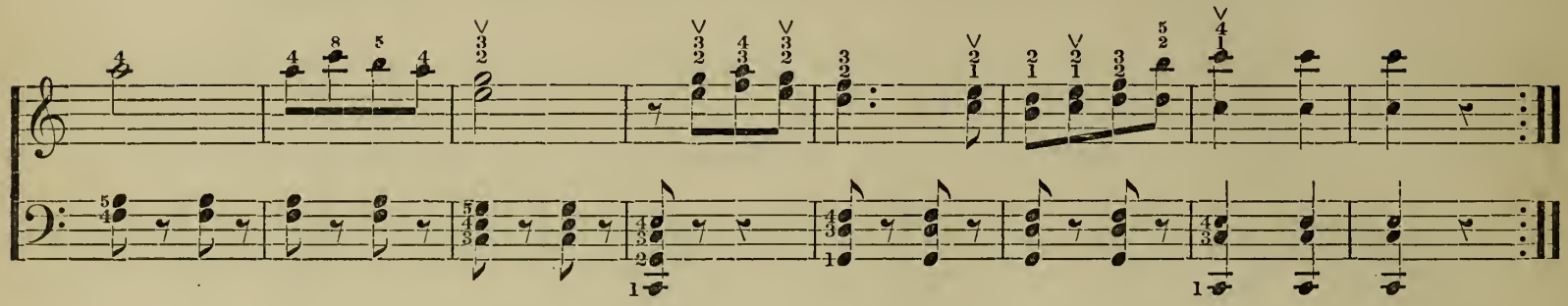
PACIFIC RAIL-ROAD MARCH.



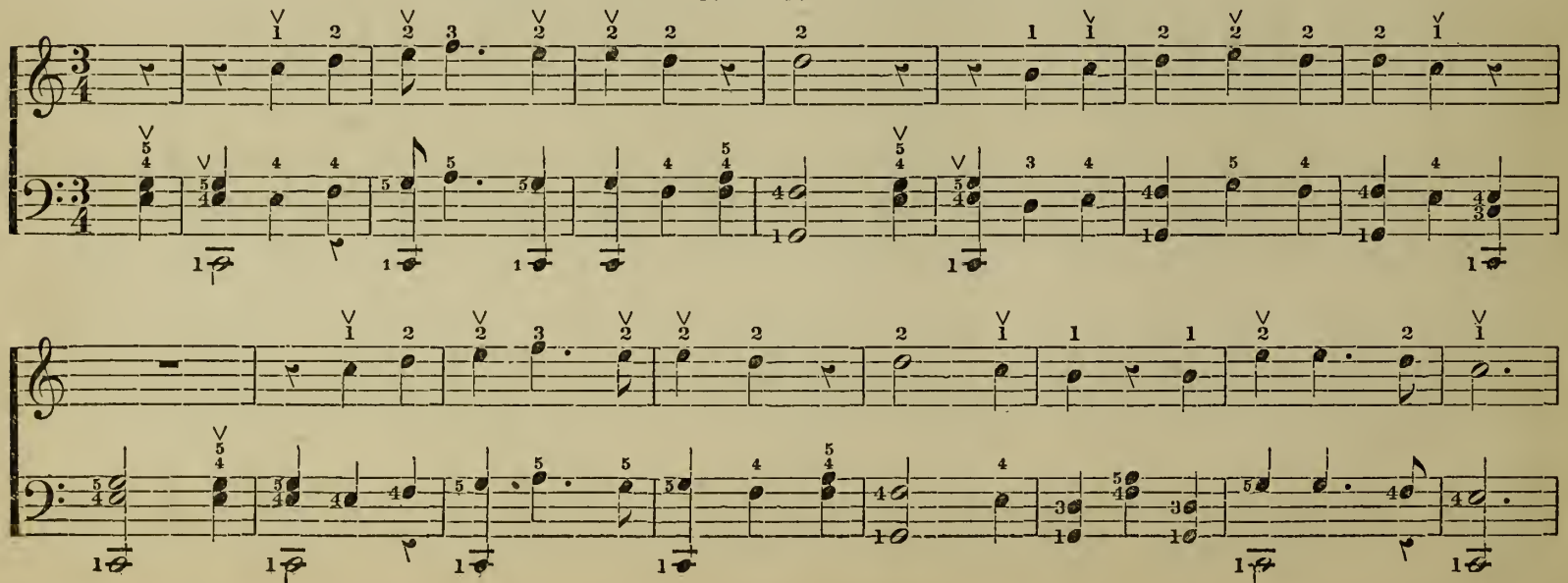
PACIFIC RAIL-ROAD MARCH.—Continued.



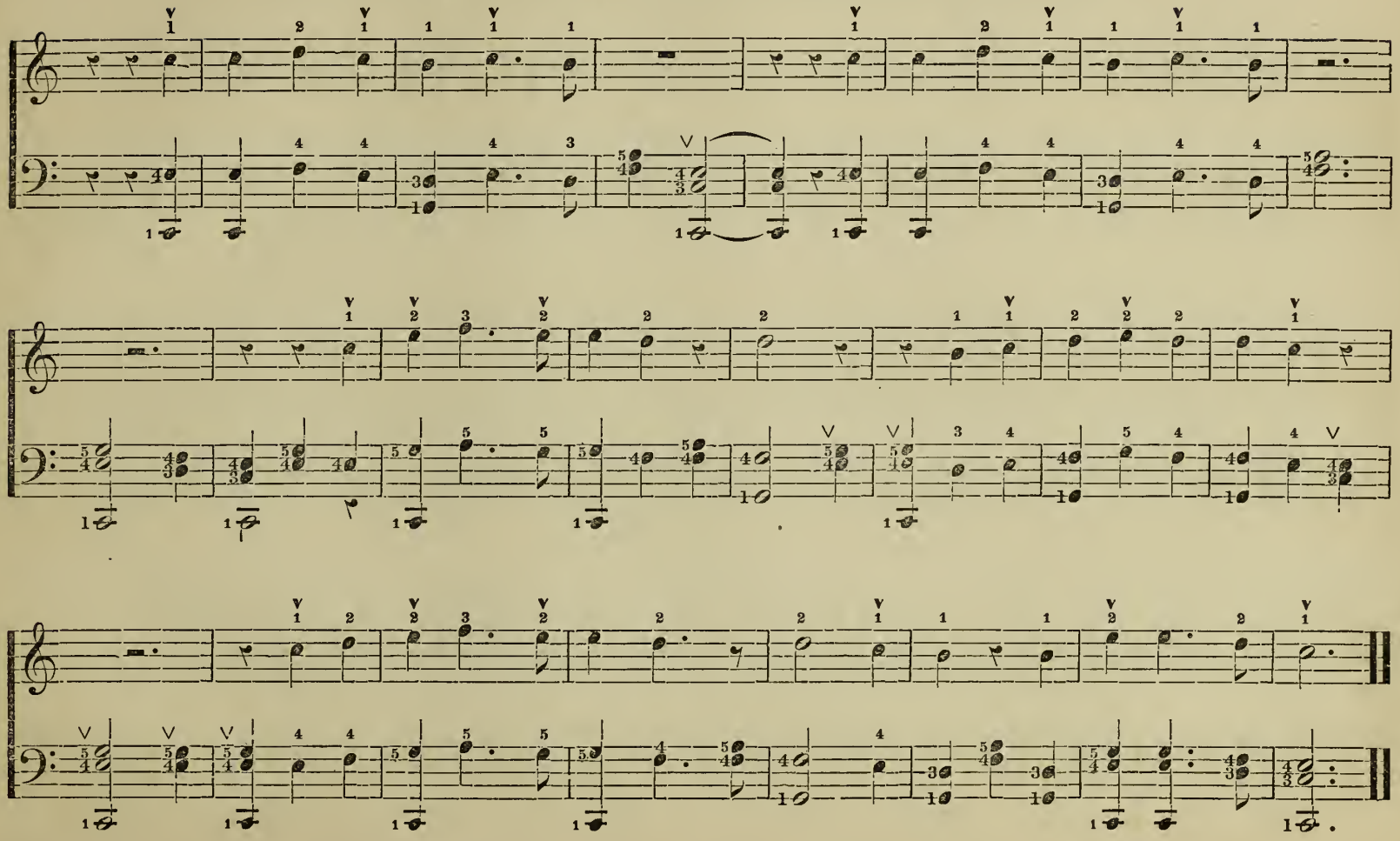
PACIFIC RAIL-ROAD MARCH.—Concluded.



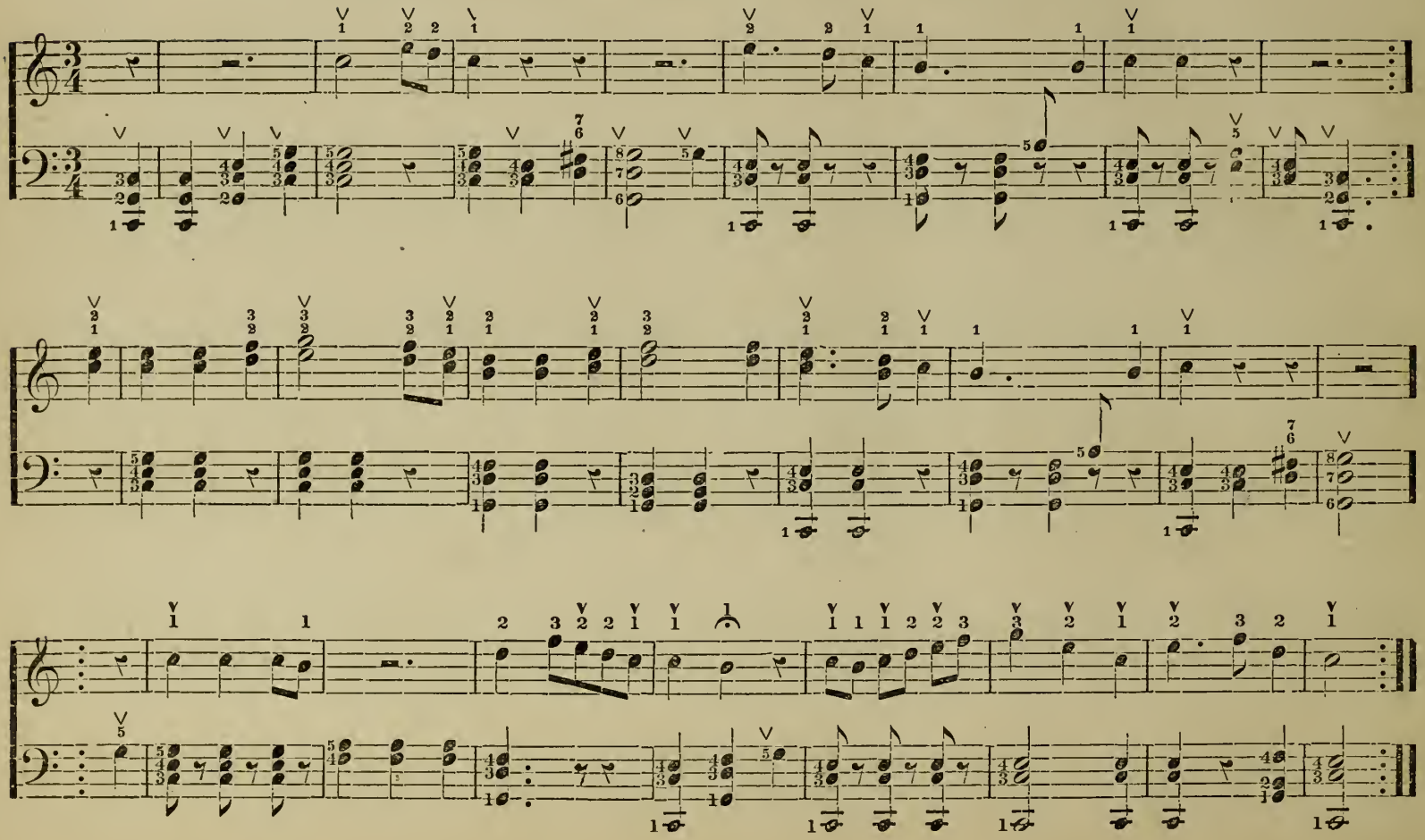
THE FLYING TRAPAZE.



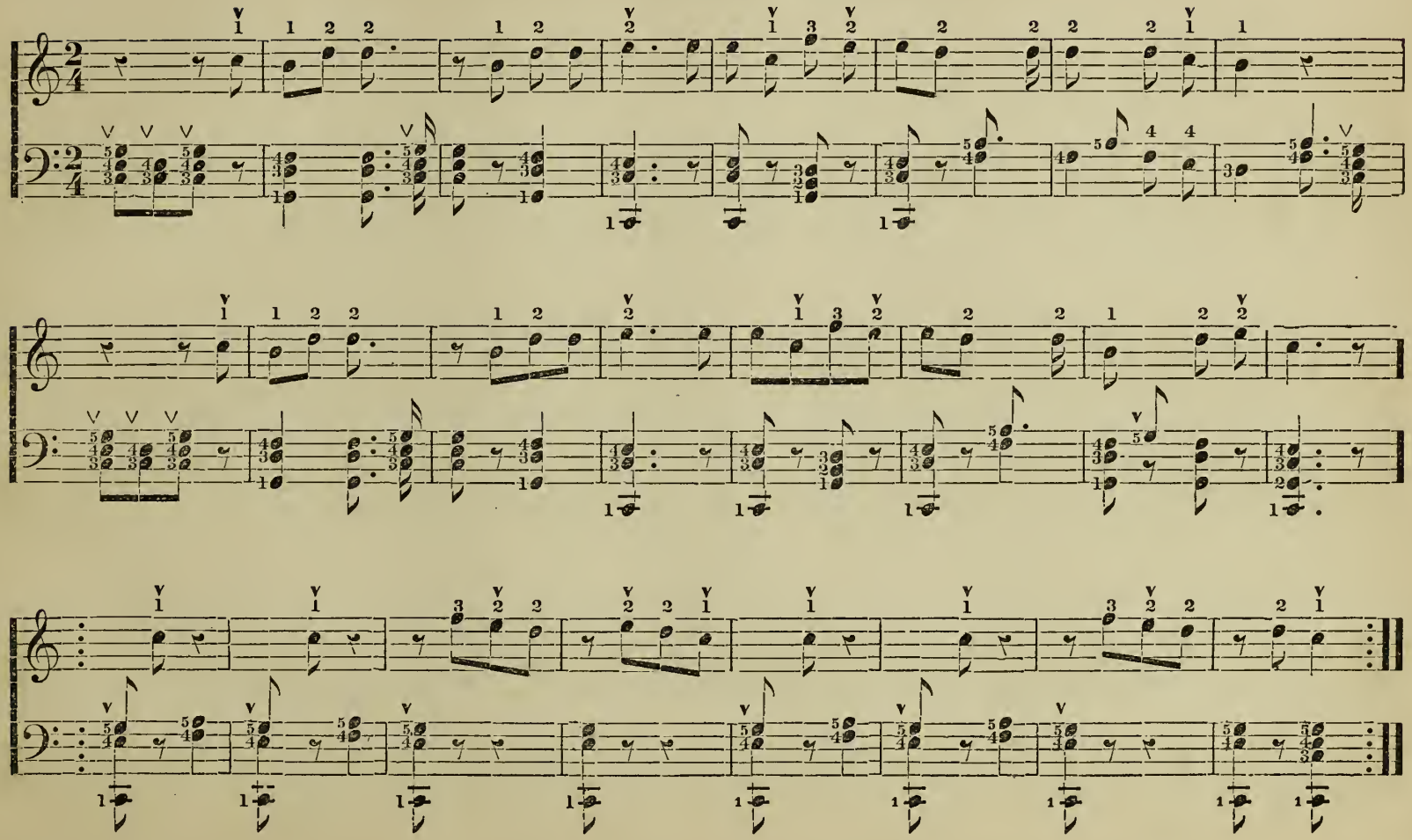
THE FLYING TRAPAZE.—Concluded.



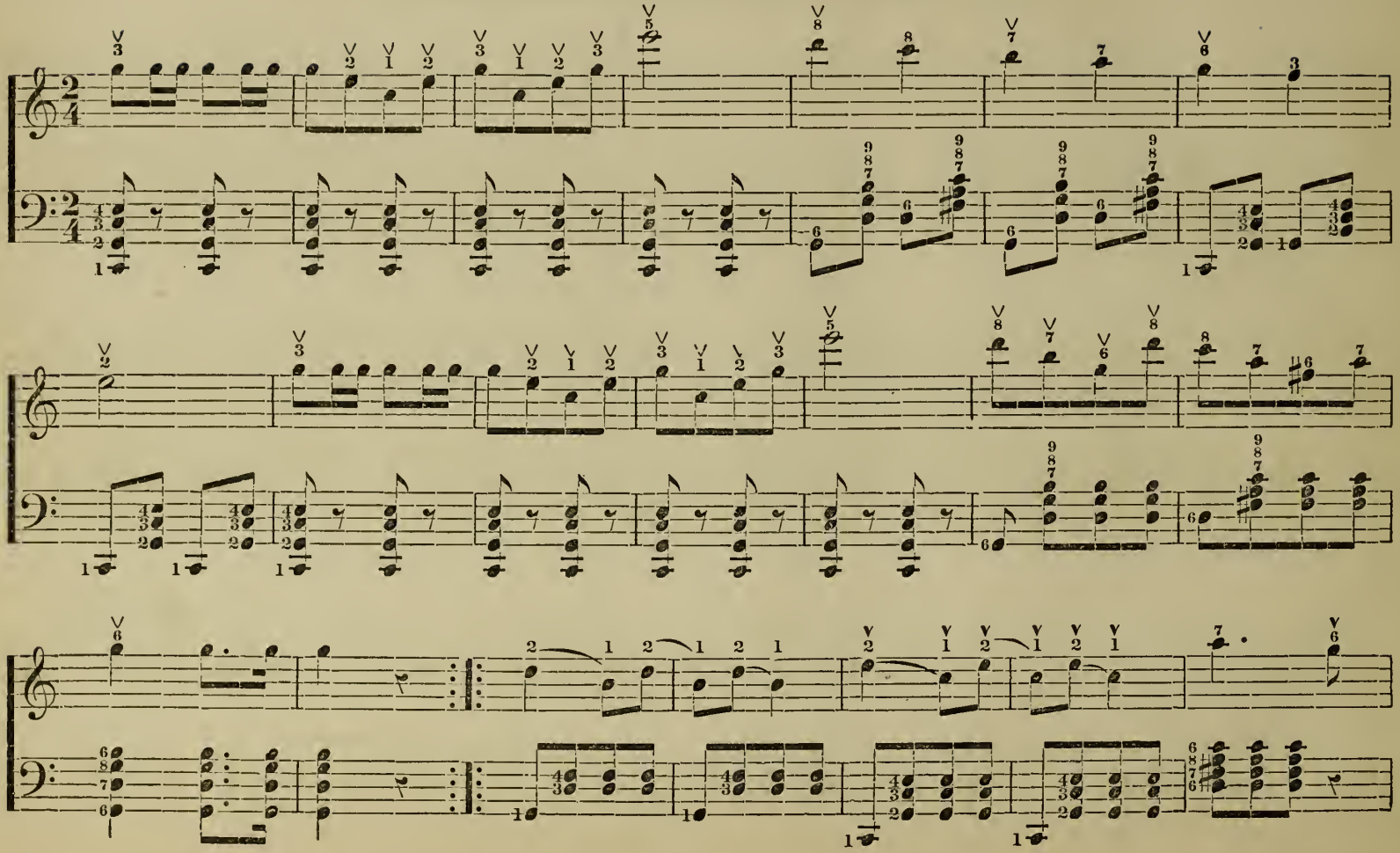
STAR-SPANGLED BANNER.



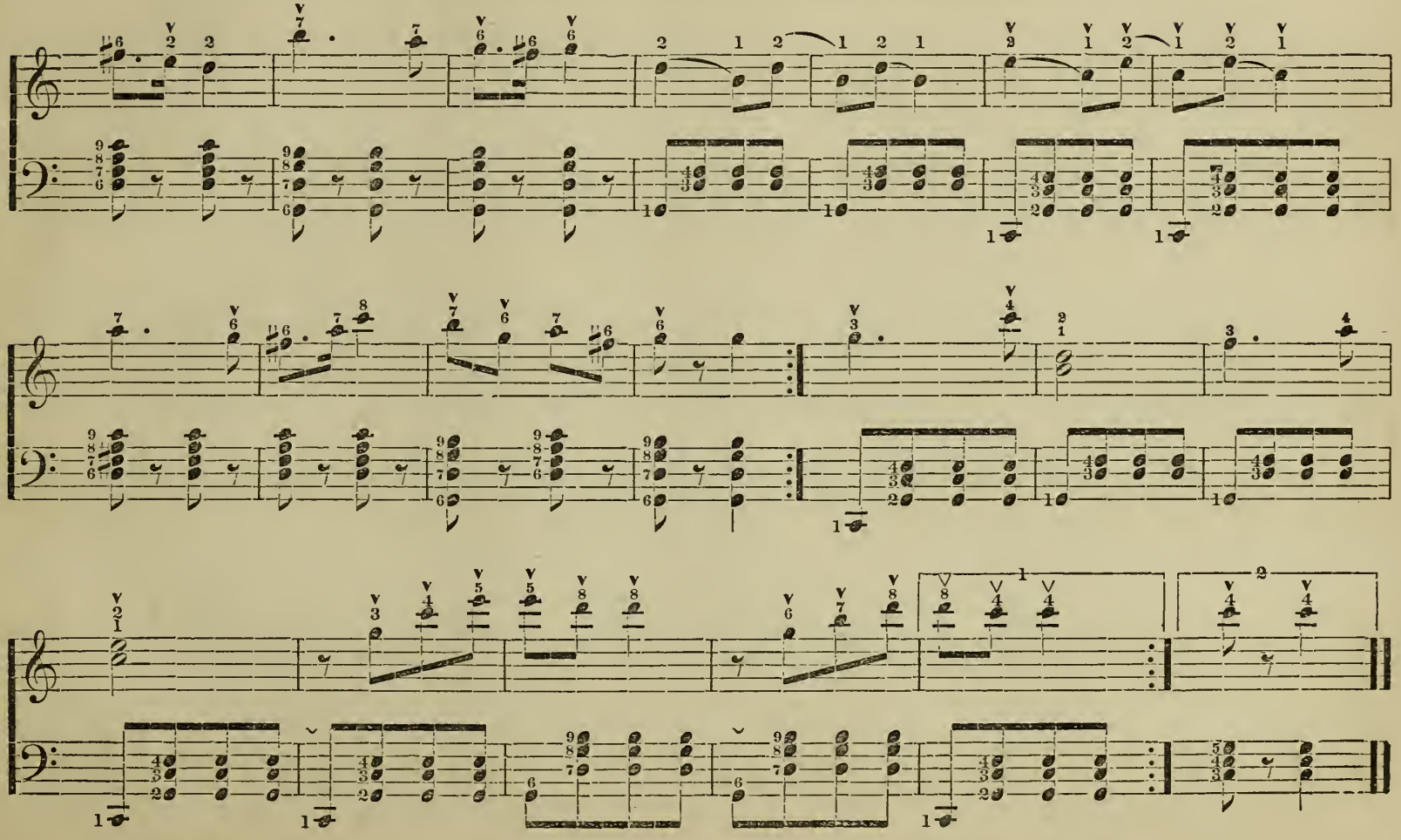
NOT FOR JOSEPH.



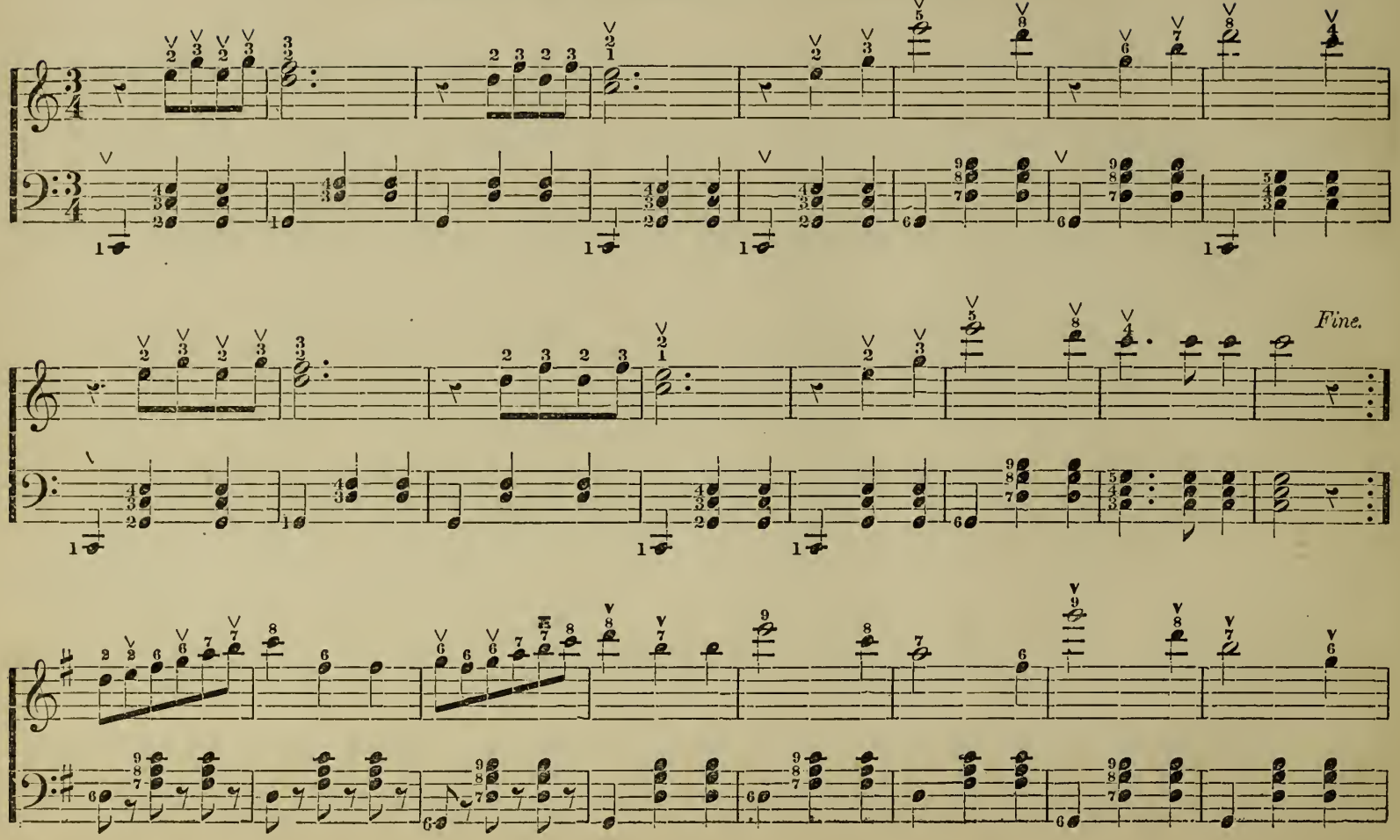
WEST-WARD HO! GALOP.



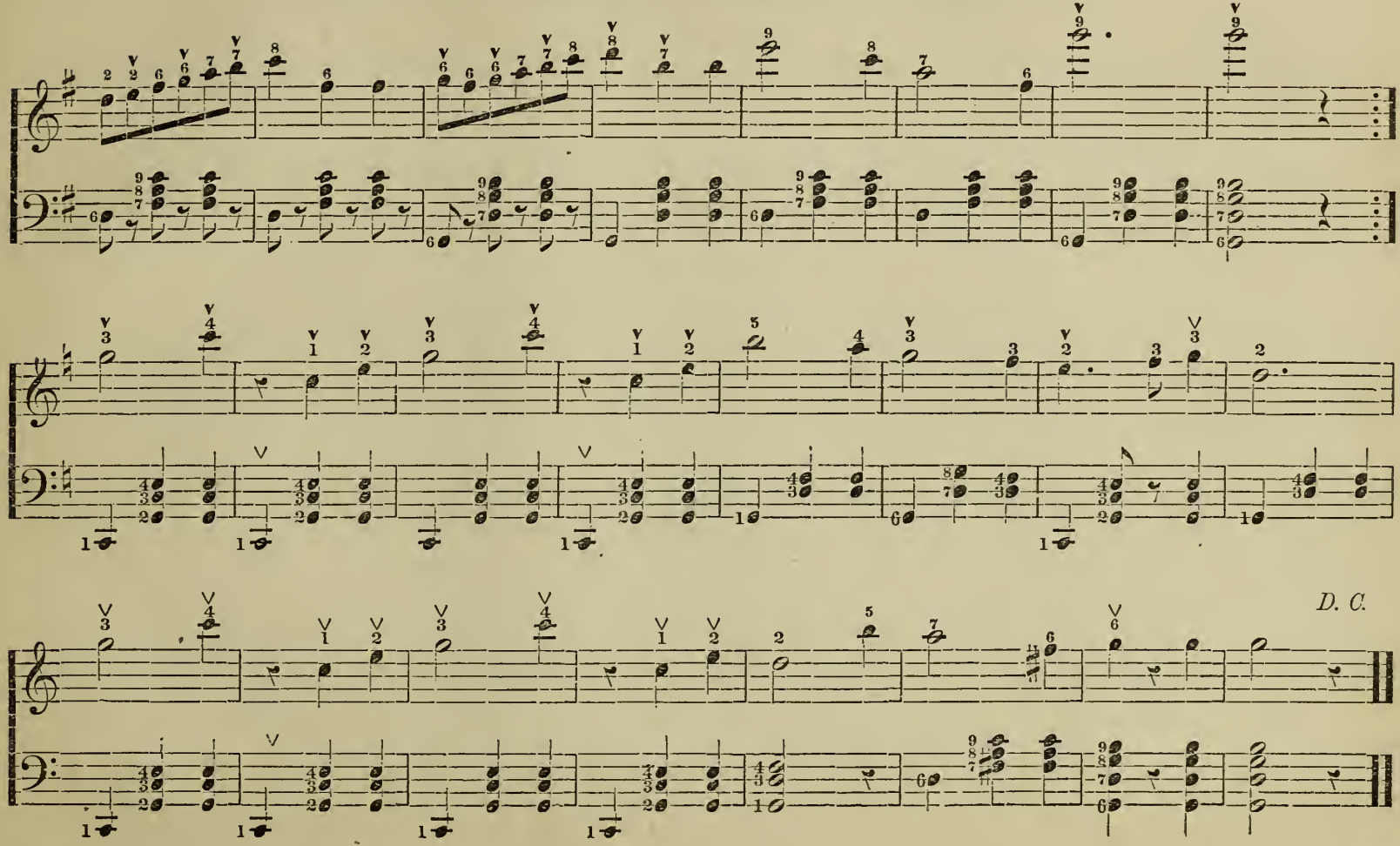
WEST-WARD HO! GALOP.—Concluded.



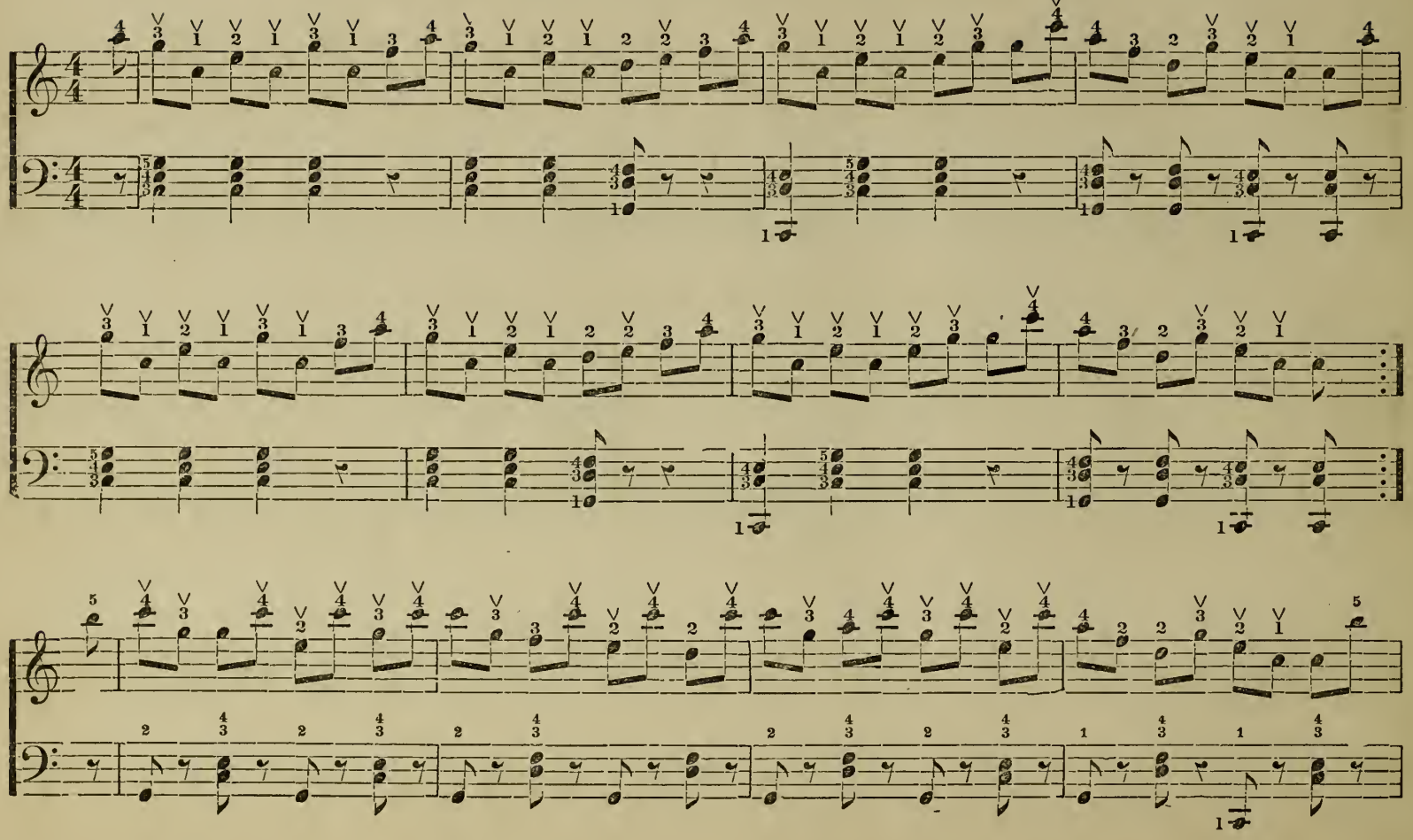
MOONLIGHT WALTZ.



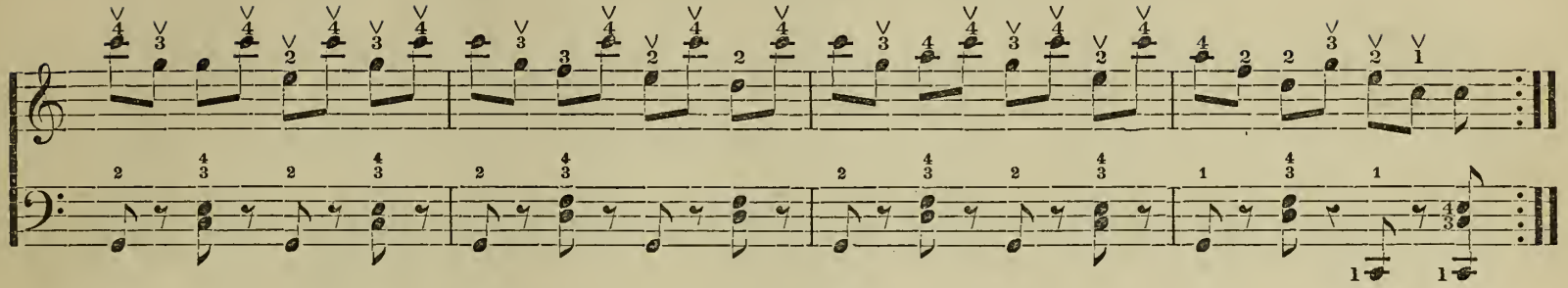
MOONLIGHT WALTZ.—Concluded.



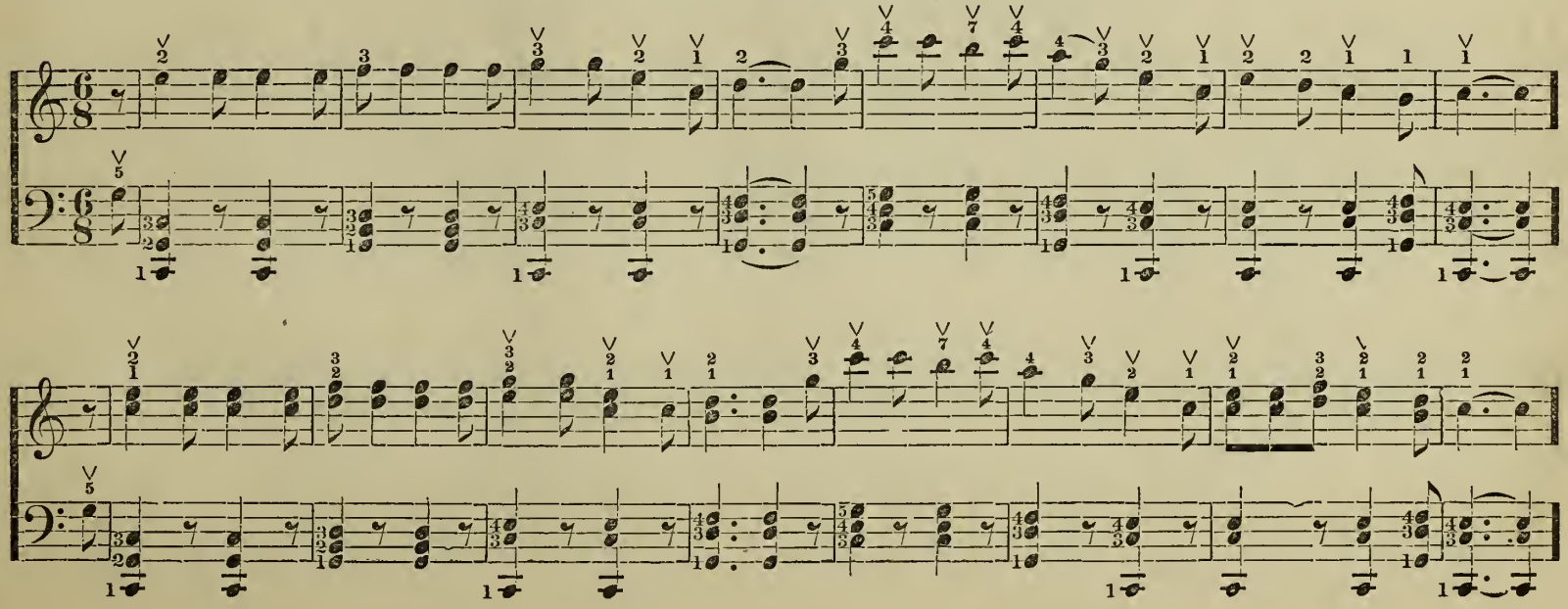
MONEY MUSK.



MONEY MUSK.—Concluded.



BONNIE BLUE FLAG.



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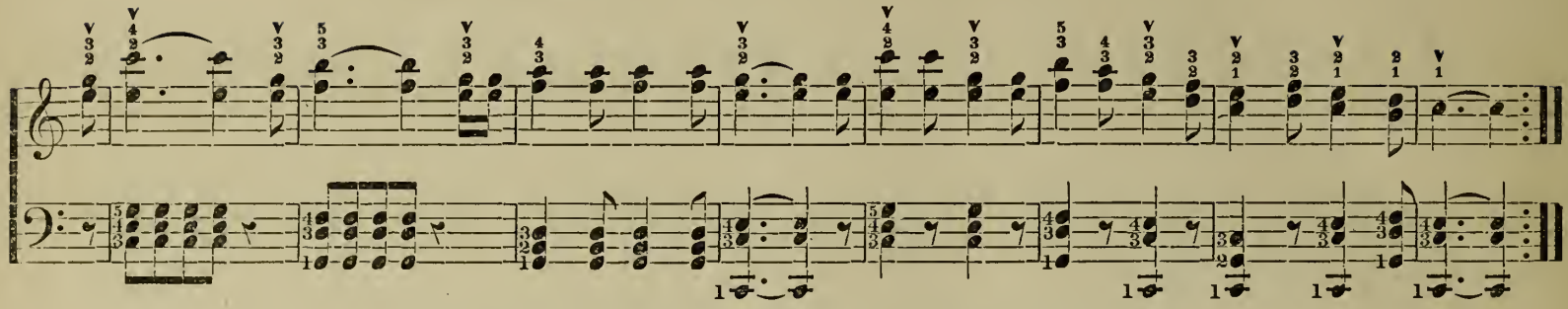

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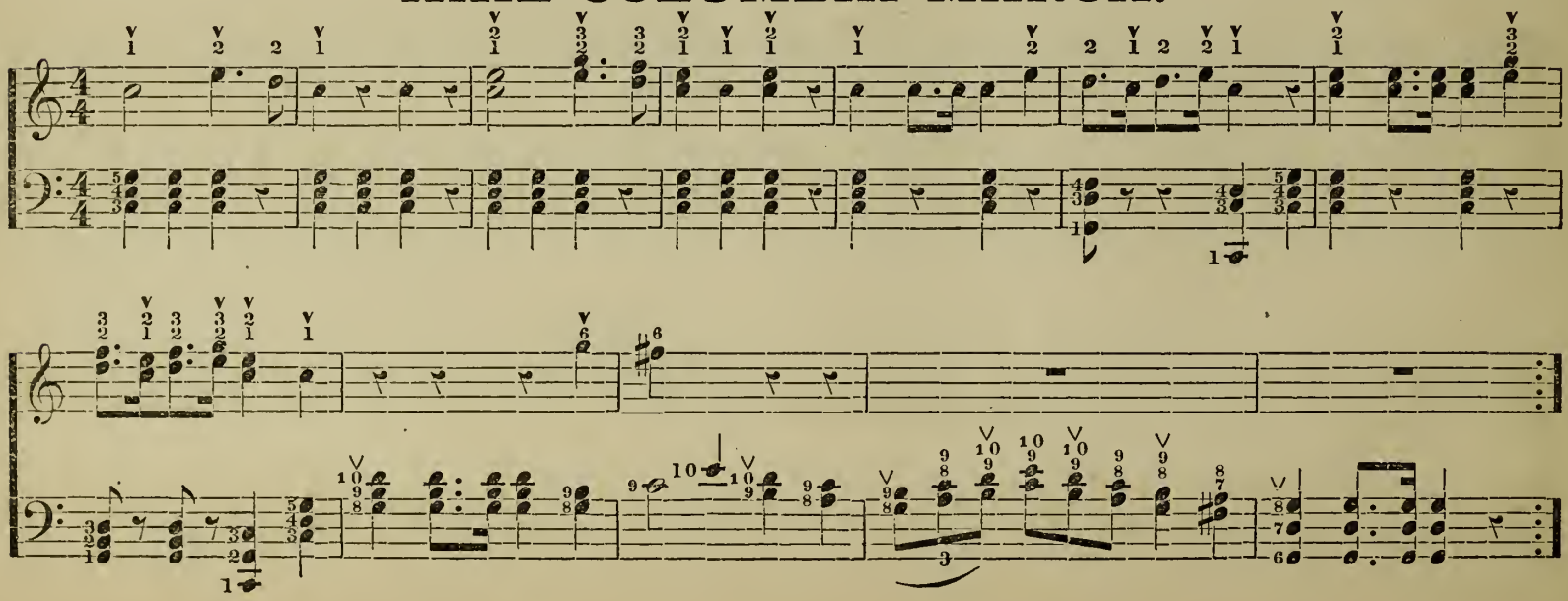

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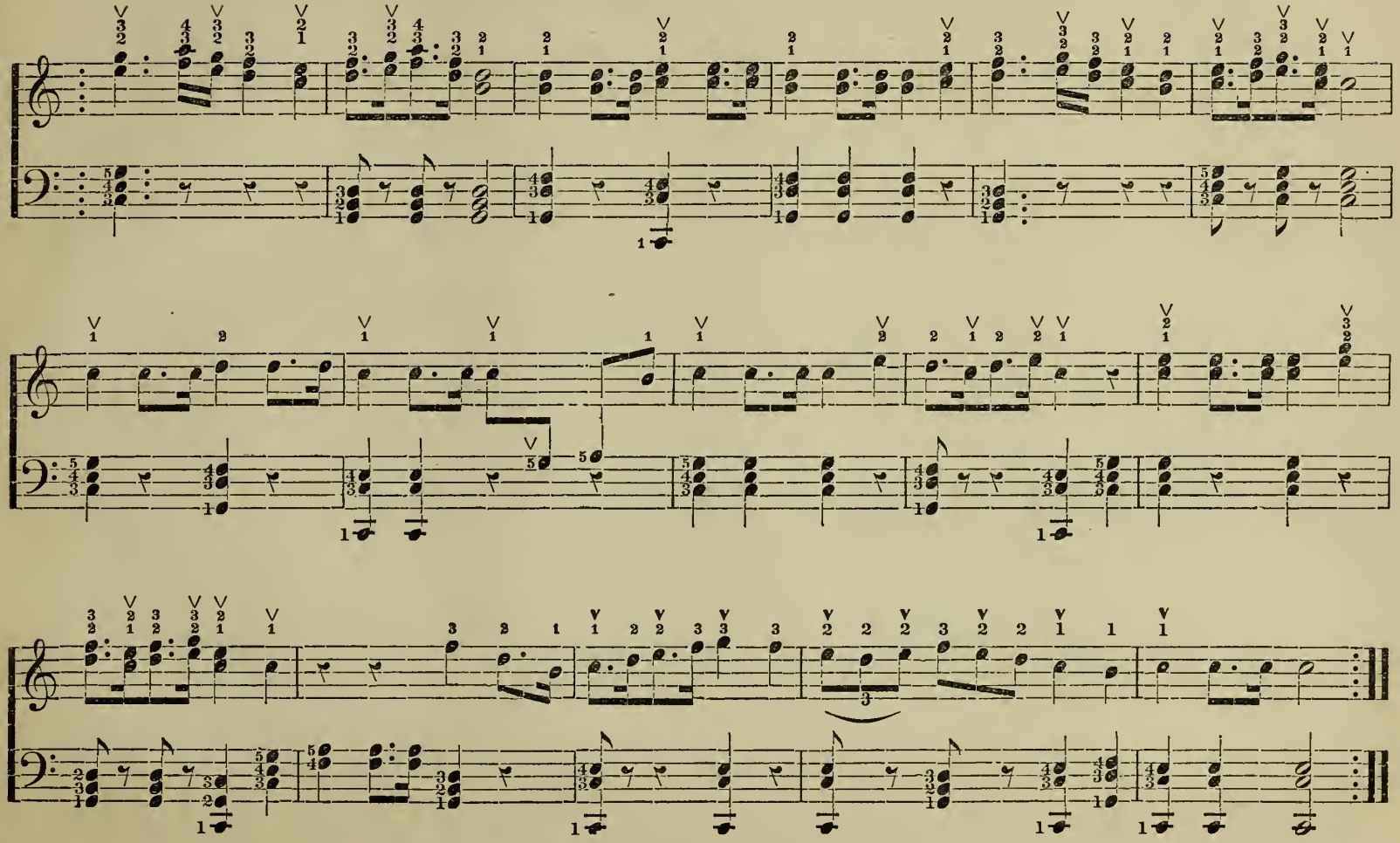

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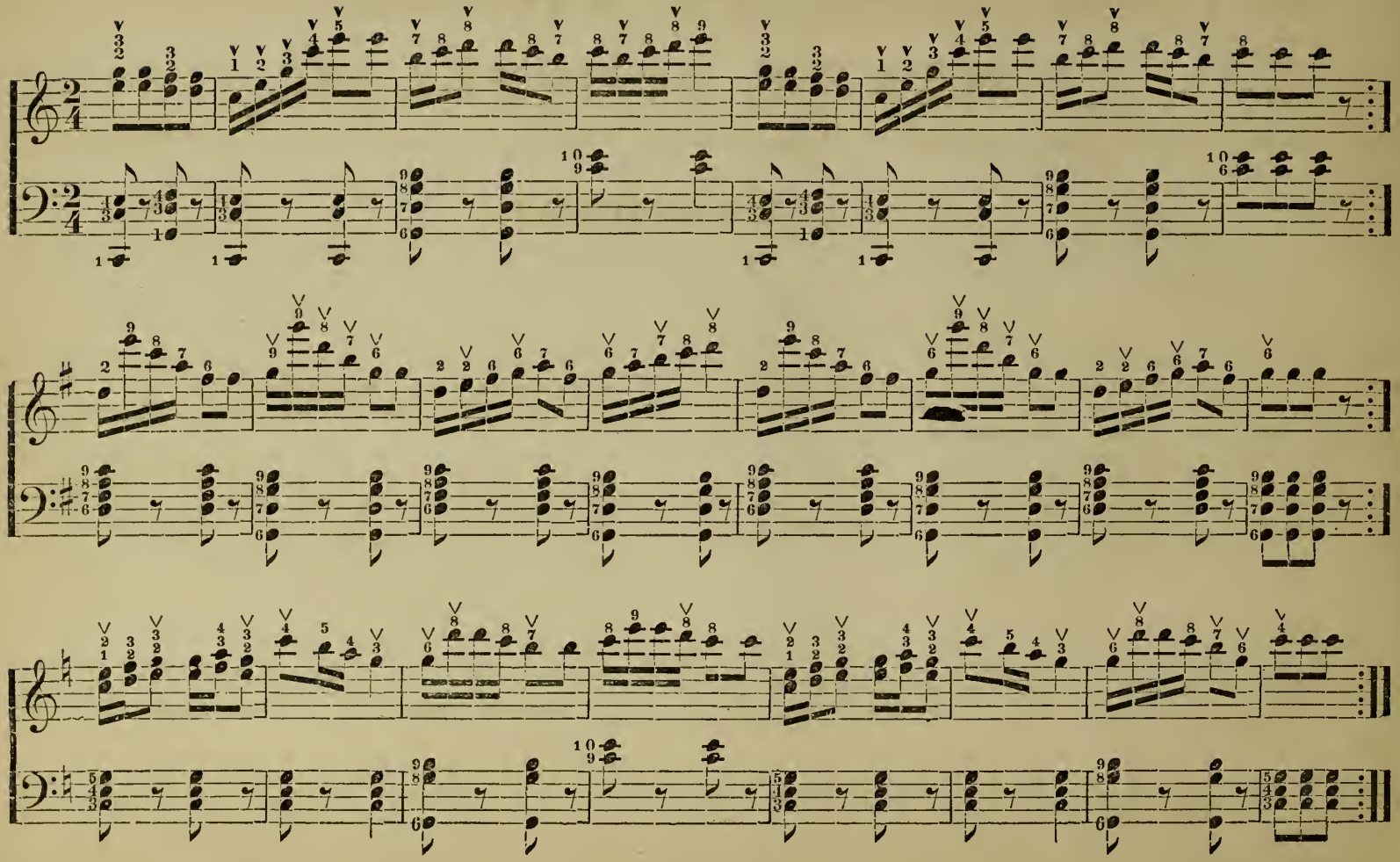

New-Year's Eve,

A CANTATA IN THREE PARTS,

BY

HENRY SCHOELLER.

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ARGUMENT.

Part First.

It is New-Year's Eve. "Old Father Time" appears, to remind the "Old Year," who is still sitting on his throne, that his race is almost run, and, pointing to the lessening sands of his hour-glass, calls on him to give an account of the moments which were allotted him. The "Old Year," in reply, summons the Four Seasons and his twelve daughters, the Twelve Months, to his presence, requesting them to answer for themselves. "Spring," "Summer," "Autumn," and "Winter," attended by their sprites, and the different months they control, enter now, each in her turn, addressing "Father Time." After "Winter's" address, the "Old Year," in order to lengthen out his moments, asks "Father Time" to stay a little while longer, saying, "the Four Seasons, with his twelve daughters, would entertain him with picture scenes from their experience." "Time" reluctantly consents, and the "Old Year" now bids the Four Seasons and the Twelve Months to go and prepare the entertainment.

Part Second.

"Spring," attended by "Zephyr" and "Dewdrop," enters, and announces to "Time" that the picture is prepared for him, and bids her airy heralds to open the inner curtain, disclosing the Tableau: "Crowning of the May Queen." As soon as the chorus from the Tableau is ended, "Spring" and attendants retire. "Time," when asked by the "Old Year" if the scene has pleased him, replies, that it is pretty, but wishes to know if sport is the end and aim of life.

"Summer," attended by "Sunshine" and "Rainbow," now enters. At the command of "Summer," her attendants open the inner curtain, disclosing the Tableau: "A Summer Picnic." The "Old Year" again challenges the admiration of his guest, but "Time" replies that moments passed in slothful ease and enjoyment are not at all profitably spent, and intimates a hope that, as one half of the year has been wasted, the remainder may give evidence of a more profitable disposition of its moments.

"Autumn," attended by "Jack Frost" and "Cloud," enters, and at the command of "Autumn," they open the inner curtain, disclosing the Tableau: "A Harvest Scene." The "Old Year" questions his guest. "Time" replies in a somewhat better satisfied manner, "that certainly industry is more commendable than sloth, and a proper provision for necessities more desirable than wasteful pleasure, but still that he considers time spent in a selfish seeking after one's own good as part wasted."

"Winter," attended by "Snow" and "Sleet," enters, and at command, the latter opens the inner curtain, presenting the Tableau: A magnificently illuminated Star, with the inscription around it: "Peace on earth, good-will to men." A group of Shepherdesses, who have arisen from their seats on the floor, stands in various attitudes, gazing in amazement and wonder, their flocks around them, singing the hymn: "Glory to God in the highest." "Time" at last expresses his satisfaction that some of the precious moments of his gift to the "Old Year" has been rightly spent, but reminds him that the sands are sinking fast, and bids him to prepare to yield his throne, sceptre, and crown.

Part Third.

The Four Seasons, with their respective attendants, and the different months they control, enter in slow procession, and as soon as all are in their proper positions, they sing a "Farewell Chorus" to the "Old Year." "Time" now requests the "Old Year" to yield his throne to his successor, who is during this address escorted on the stage by "Christmas" and "Santa Claus." The clock strikes twelve, at which moment "Time" removes the "Old Year" from the throne, and places the "Young Year" on it and crowns him. "Time" and the "Old Year" now walk hand in hand slowly off from the stage, while the remaining characters sing a "Welcome Chorus" to the "Young Year."

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